

Amateur Photographer

Canon's 50MP SLRs

Hands-on first impressions of the new
EOS 5DS models PLUS the **750D/760D**



Passionate about photography since 1884

Garden variety

The world's **top garden photos**
and how they were taken

Workflow masterclass

Experts share their
image-editing secrets

Cheaper printing

Epson's L355 printer
cuts ink costs by 65%

Wise up

Luke Massey's guide
to photographing owls

Panasonic TZ70

New version of the world's
best-selling travel compact



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A week in photography



Just when you think the 'megapixel race' is winding down, Canon jump-starts it again. The EOS 5DS and 5DS R have 50.6MP sensors, which, even in their 19.6MP APS-C crop mode should produce excellent A3, or even A2 images. With a 50.6MP image you will have even more freedom to crop your image, and still have all the detail you need.

When I worked at a photo retailer, we had a chart telling people how many pixels they

needed to print a specific image size. A 2MP image would produce a photo-quality 6 x 4in image, while if you had an 8MP camera an A4 image was just about in your grasp.

These days we make fewer prints, so do we need this extra resolution? Do we own the lenses that will do this resolution justice? Can we even hold a camera steady enough to make the most of all those pixels? However, I would be a hypocrite if I said I wasn't excited at the prospect of using an EOS 5DS very soon.

Richard Sibley, deputy editor

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ONLINE PICTURE OF THE WEEK



Can't Look by James Smith

Nikon D800, 24-120mm, 1/25sec at f/9, ISO 100

This beautiful black & white image, taken in January earlier this year, was uploaded to our Flickr pool by photographer James Smith.

Not only has the shot been captured at the optimum moment, but it is also a nicely composed and framed image. James has ensured that the bank of sand is below centre of the frame, meaning there is plenty of negative space in the

sky to act as a great background to the image's main subjects: the gull and the happy couple.

If you would like to see one of your images gracing this page of AP, upload it to our Flickr, Facebook or website gallery (www.amateurphotographer.co.uk). If your image is published, you'll win a year's free digital subscription to AP.



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 23.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 23.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



Motorsport dates

Jessops has announced dates for its motorsports photography courses. The next dates are: 4 April at Oulton Park in Cheshire; 1 August at Brands Hatch, Kent; 22 August at Snetterton, Norfolk; and 12 September at Donington Park in Derbyshire. Participants should bring a digital SLR. The course costs £199. Visit www.jessops.com/academy or call 0844 800 4444.

Pinhole date set

This year's World Pinhole Day takes place on 26 April, when participants can upload their photos to a dedicated gallery at www.pinholeday.org. 'The purpose of the day is to discover the wonder of capturing an image through a device as simple as a cardboard box with a small hole,' said a spokesman. Last year, 3,517 photographers took part.



Pocket power

A 12in compact reflector and 1-stop diffuser have been packed into a new pocket-sized kit costing £24. The reflector and diffuser – the latter designed to soften harsh overhead light – fold down into a travel case measuring under 6in. The reflector is reversible, featuring silver fabric on one side and white on the other. For details of the Westcott Pocket Pack, visit JP Distribution at www.johnsons-photopia.co.uk or call 01782 753 300.

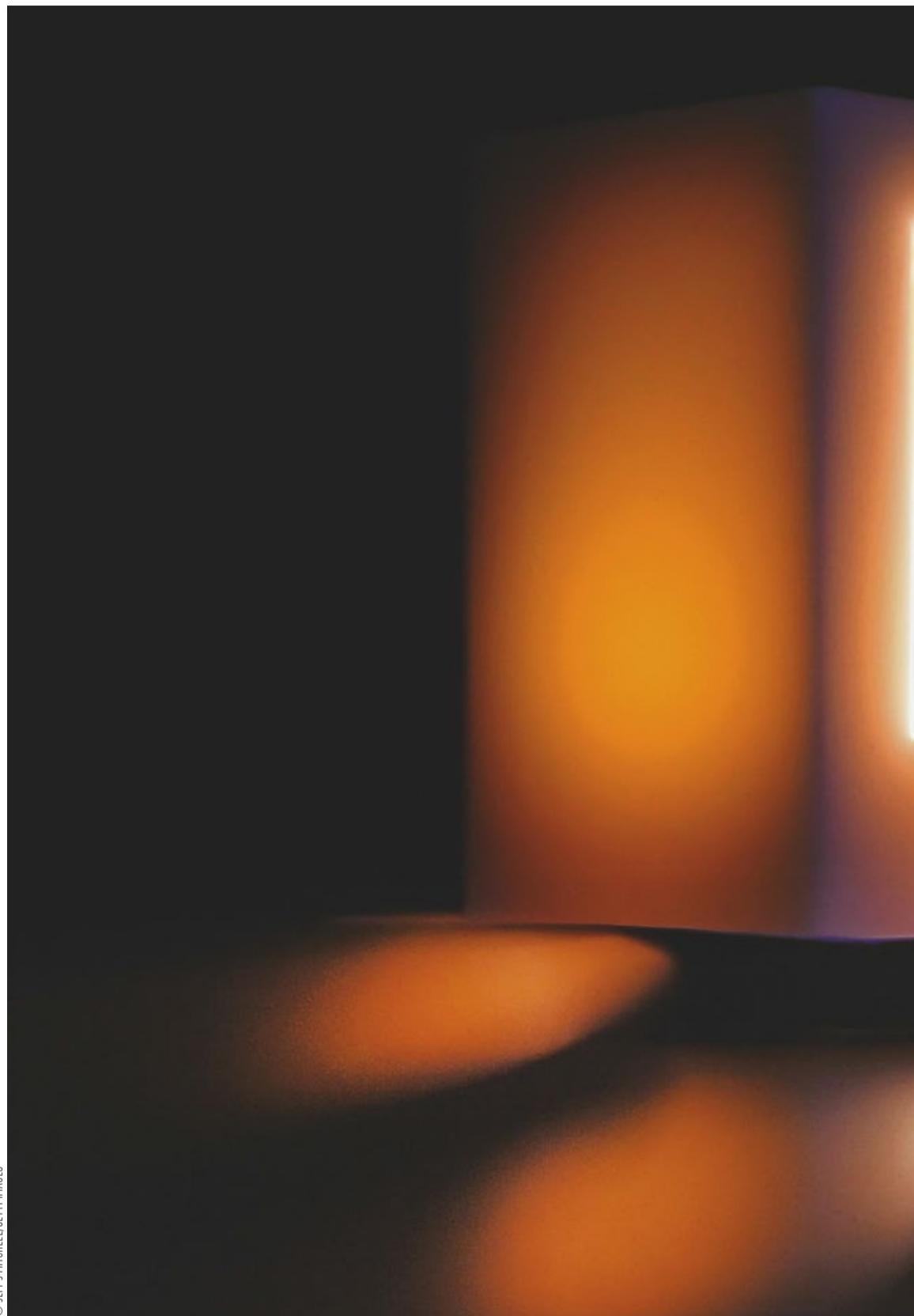


Rapid Box Duo

The new Rapid Box 32in Duo is a collapsible and portable modifier that allows the attachment of up to two flash units. Designed for on-location or studio work, the umbrella-style frame folds down into the included travel case. The Rapid Box 32in Duo costs £320. Visit JP Distribution at www.johnsons-photopia.co.uk or call 01782 753 300.

DxO Optics

Image-enhancement software DxO now supports cameras including the Sony Alpha 7 II and Pentax K-S1. DxO Optics Pro v10.2 is also compatible with the Panasonic Lumix DMC-LX100 and Samsung Galaxy S5 smartphone. The software costs from £99. Visit shop.dxo.com.



WEEKEND PROJECT

Get the film effect

Shooting film is great fun. There's also a certain magic to handling photographs that were shot on this medium. Each film type has its own colour, tone, contrast and grain, which gives it a sense of character, and most photographers have a particular preference for the films they use.

However, it is possible, using software such as FilmConvert (filmconvert.com) or DxO FilmPack (www.dxo.com), to replicate film effects on digital files. These will accurately replicate a variety of popular films, such as those from Fujifilm and Kodak. It's also possible to replicate a more general film-type look and tone using image-editing software. So, this weekend, why not try to turn a digital file into a fun filmic creation.

1 If you have film-simulation software, try the same film effect out on different shots, ranging from portraits to high-contrast landscapes, to find which software effect suits each image type.

2 To achieve a film-like tone in image-editing software, tweak the midtones, highlights and shadows of the red, green and blue channels on the curves adjustment. Keep refining until you have the desired effect.

BIG picture

Commemorations of Holocaust Memorial Day take place nationwide

 Each year, on 27 January, the people of Britain come together to remember the millions who perished in the genocide that took place during the horrors of the Second World War.

In this image from photographer Jeff J Mitchell, we see Holocaust survivor Ela Weissberger, aged 84, look at one of candles that was lit across the UK for Holocaust Memorial Day, marking the liberation of Auschwitz-Birkenau 70 years ago. This particular candle was lit in Kyle Academy in Ayr. The sculptor, Sir Anish Kapoor, was commissioned to create 70 candles to be distributed at 70 events across the UK. The event also exists to commemorate those lost in genocides since the Second World War.

Words & numbers

My pictures are about making people realise we've got to protect those who can't speak for themselves

£228 million
Value of interchangeable-lens camera sales in the UK last year



3 A big part of the film look is its grain. Most image-editing software has an option to add or reduce noise in an image. Be sure to make adjustments to any sliders available to get the right look.

The left side is DxO FilmPack 5 using Fujifilm Velvia and the right is done in Photoshop using curves and added light leaks



4 If your software has the option to create layers, then adding a film-burn or light-leak effect gives the image a more authentic look. Paste an image onto a new layer, change the blending mode and adjust the layer opacity.

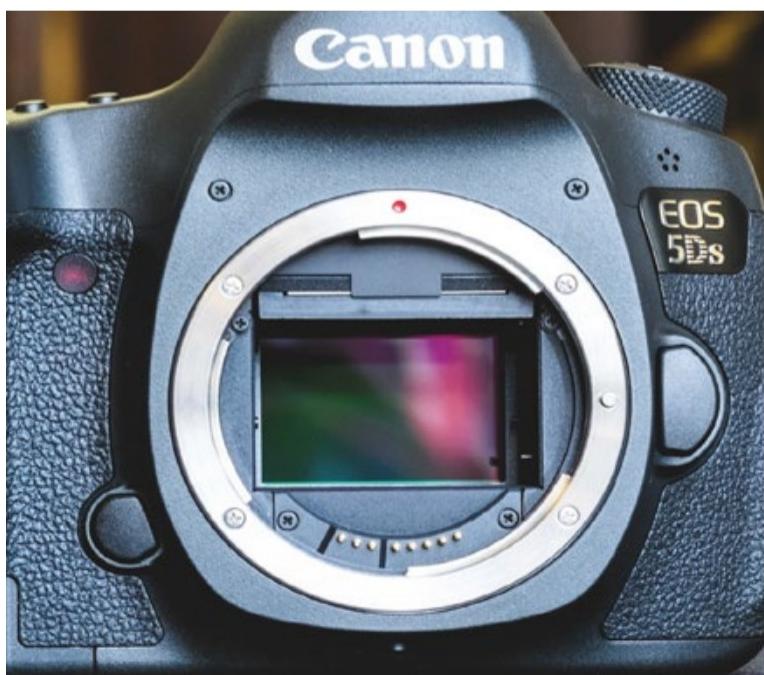
© CALUM MCNERNEY-RILEY

Canon EOS 5DS a

Michael Topham takes a first look at the all-new **Canon EOS 5DS** and **5DS R** – a pair of DSLRs boasting an astonishing 50.6-million-pixel sensor

At a glance

- 50.6-million-pixel CMOS sensor
- Dual Digic 6 image processors
- ISO 100-6400 (expandable to ISO 50-12,800)
- 5fps continuous shooting
- 61-point AF system with 41 cross-types
- 1.3x (30MP) and 1.6x (19MP) crop modes available
- EOS 5DS: £2,999.99 body only
- EOS 5DS R: £3,199.99 body only



The EOS 5DS and EOS 5DS R feature 1.3x and 1.6x crop modes

 BUILDING on the success of the EOS 5D Mark III, the EOS 5DS and 5DS R are set to target photographers looking to record unparalleled levels of detail thanks to the inclusion of a 50.6-million-pixel, full-frame sensor. It's a sensor designed exclusively by Canon, making it stand out as the highest-resolution full-frame sensor to date.

While the two models are identical in nearly every way, the key difference is centred around the optical low-pass filter (OLPF). Whereas the EOS 5DS incorporates a low-pass filter in front of the imaging sensor to reduce the effects of false colours and moiré patterning, on the EOS 5DS R this effect is essentially 'cancelled' to maximise the resolution and resolving power of the sensor – a very similar approach that we've seen Nikon apply before on the D800E.

As well as being able to record images at the 50.6-million-pixel resolution, there are now 1.3x and 1.6x crop modes available; however, these crop modes do have an impact on the output resolution, producing 30-million-pixel and 19-million-pixel images respectively.

Added to this, Canon has taken time to re-engineer the mirror-box assembly to ensure the 5DS and 5DS R operate as smoothly as possible, to reduce any risk of blur caused by mirror movement. Canon's all-new mirror vibration-control system uses cams to operate the mirror in a smoother fashion, resulting in a shutter-release sound on the 5DS that's a little quieter than on the EOS 5D Mark III.

ISO sensitivity

Getting back to the sensor's capabilities, it offers an ISO range of 100-6400,

nd 5DS R

which can be expanded as low as ISO 50 or as high as ISO 12,800. While this might not be as wide-ranging as the EOS 5D Mark III, the EOS 5DS and 5DS R's sensitivity ceiling should be sufficient for the users it is targeting.

Imaging sensor aside, both feature dual DIGIC 6 processors, which are designed to handle the huge volumes of data created by the 50.6-million-pixel sensor, while offering a maximum continuous shooting speed of up to 5fps – one frame per second slower than the EOS 5D Mark III. Both new models adopt the superb 61-point AF system from the 5D Mark III, which comes with 41 of the sensitive cross-type points, including five dual cross-type points at f/2.8.

Exposure is left in the capable hands of the 150,000-pixel RGB+IR metering sensor, which first made its appearance in the Canon EOS 7D Mark II. Although the innards of the EOS 5DS and 5DS R are different, they're housed within the same magnesium-alloy body and feature the same level of weather sealing.

Canon users will appreciate that both are powered by the same LP-E6N Li-ion battery, which has enough stamina to

shoot approximately 700 shots from a single charge. Both cameras are also compatible with Canon's BG-E11 battery grip (£249).

Designed to capture the highest-quality still images, the 5DS and 5DS R are also capable of recording video footage at full HD (1920 x 1080-pixel) resolution, with a variety of frame rates to choose from, including 30, 25 and 24fps. However, Canon has decided to remove the headphone port at the side, replacing it with a USB 3.0 terminal. The port at the side for attaching an external microphone remains and both models use the 3.2in, 1.04-million-dot Clear View II LCD screen from the 5D Mark III. Where there has been a change is to the quick-control screen interface, which now allows users to customise the type, size and position of icons.

Pricing and availability

The EOS 5DS and 5DS R will be available to pre-order straight away from most retailers, but neither model is expected to hit UK shores until June. When they arrive, the EOS 5DS and 5DS R will cost around £3,000 and £3,200 respectively.

First impressions

JUST as the Canon EOS 5D Mark III stunned us when it arrived in 2012, the EOS 5DS and 5DS R do the same, although both are clearly out to target a more specific audience and the type of photographer who wants to resolve ultimate sharpness and detail from every pixel. Both cameras are sure to whet the appetites of landscape, fashion, portrait and architectural photographers, but also those who regularly shoot stock photography for image libraries where there's a continuing demand for the highest resolution possible and in many cases the opportunity to earn more.

Canon looks to have overcome the huge demands of the 50-million-pixel sensor very well and during my brief hands-on with a 5DS sample (5DS R samples weren't present at the UK launch), I experienced no issues with regard to the performance of shooting such large files, even at 5fps. The addition of the crop modes are also well received, and with the 1.6x crop mode deployed, I found it impressive how the AF coverage stretches to the far corners.

Being the only 50-million-pixel, full-frame DSLRs available at the time of



AP's Michael Topham handles the new 5DS

writing, the 5DS and 5DS R currently sit in a field of their own and look set to challenge other DSLRs with high-resolution outputs extremely hard – the current and closest full-frame rivals being the Nikon D810 and Sony Alpha 7R. My underlying concern of how well the huge files will run on anything but the most expensive and fastest computers is something I'm keen to investigate further, but rest assured this is what we'll be putting to the test as soon as our review sample arrives.

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



© CARLOS ALBERTI

LONDON

Dog Photographer of the Year Exhibition

The finest images of man's best friend go on display in London for the month. This is the greatest and most important exhibition ever conceived and everyone must go. (Disclaimer: your diarist is a dog person.)

Until 27 March, www.dogphotographeroftheyear.org.uk

DORSET



© TONY SWEET



EVERYWHERE

Zeiss & Lee Filters Open Day

Book a Friday off and spend the day playing with Zeiss lenses and Lee Filters at Robert White in Poole. Yes, the superb, wallet-ruining Zeiss Otus lenses will be in attendance, and there will be a complete line-up of DSLRs and CSCs.

27 February

www.robertwhite.co.uk

Kolor Panobook 2015 Contest

You have until the end of the month to submit a panoramic image to be in the Panobook 2015, so get thinking about stitching. You can see a real-time gallery of the submitted images at www.panobook.org/gallery/1.

Until 3 March

www.panobook.org



SOUTH YORKSHIRE

What is Left?

Ellie Harrison and Roshana Rubin-Mayhew explore the nature of grief and bereavement in an exhibition that combines photography with sound and text, telling the stories of those who left and those who were left behind.

Until 6 March

www.barnsleycivic.co.uk

Environmental Photographer of the Year

An image depicting environmental issues could win you up to £5,000. The panel encourages images that show the links between the environment and social issues – previous topics include natural disasters, climate change and more.

Until 7 April, www.epoty.org



EVERYWHERE

Canon EOS 750D

Jon Devo takes a look at Canon's newest entry-level DSLRs, aimed squarely at two different types of photographer

At a glance

- 24.2-million-pixel, APS-C sensor
- DIGIC 6 processor
- ISO 100-12,800
- 3in, fully articulated touchscreen
- Advanced flicker-detect technology from EOS 7D Mark II
- Full HD movie recording at up to 60fps and 77Mbps
- EOS 750D: £599.99 body only/£689.99 with 18-55mm kit lens
- EOS 760D: £649.99 body only

Wi-Fi

Allows connection to a smart device for remote control or image sharing, or to Canon's new Connect Station.

Brand-new sensor

The 24.2-million-pixel CMOS sensor includes phase-detection pixels for autofocus in live view and movie mode.



Differences

ULTIMATELY, the EOS 750D and 760D are the same camera packaged inside finely altered bodies to suit different needs.

At a glance, the differences are negligible: one camera has its mode-selection dial on the left shoulder, while the other places it on the right. But looking closer, the 760D's mode dial not only features a locking mechanism, but it's also been placed on the camera's left shoulder in order to provide room for an LCD panel on the top – something we typically see on higher-end DSLRs. LCD panels are useful as they provide a quick reference point for adjusting key exposure settings while shooting, without having to rely on the rear LCD, which can consume

both time and battery power.

The cameras depart further still when you look at the rear controls. The 750D sticks to buttons only but has a dedicated movie record/

live view control and gives you direct access to exposure settings, white balance, drive mode, AF and picture styles. There is also a button that will bring up a quick menu on the rear screen.

The 760D, on the other hand, leans a little further towards the needs of an aspiring enthusiast photographer by including features such as a four-way control dial, which provides an additional wheel for making aperture and shutter adjustments separately during manual shooting, for example. There is also a sliding lock on the bottom right on the 760D's back to prevent accidental use of the rear dial.

Looking through the viewfinder of the 760D, you will also notice that more shooting information is provided, further helping photographers to check settings and make adjustments without having to look at the rear LCD.



Major differences include a top-plate LCD and rear control dial on the 760D

and 760D

AS PART of Canon's big announcement that sees the introduction of six new cameras in a single day, two non-identical twin cameras join the EOS line-up in the form of the EOS 750D and EOS 760D.

You'd be forgiven for thinking that, based on Canon's naming conventions, these two new cameras may be replacing the EOS 700D, but you'd be wrong. The EOS 750D and 760D are in fact additions to the EOS line-up, and along with the two new EOS 5D DSLRs and EOS M3 CSC, there will be an all-encompassing 15 cameras in Canon's EOS stable for 2015.

Key features

Canon has developed an all-new 24.2-million-pixel, APS-C-sized sensor that sits inside these almost identical cameras. Both the 750D and 760D feature Canon's Digic 6 processor and have a native sensitivity range of ISO 100-12,800, which should make them suitable for a wide range of shooting environments.

Phase-detection autofocus is handled by the same 19 (cross-type)-point AF system as is featured in the EOS 70D, although they don't benefit from that camera's on-sensor Dual Pixel CMOS AF. Instead, AF for live view and movie recording uses the newly developed on-chip Hybrid CMOS AF III that also makes its debut in the EOS M3.

Full HD video recording comes in the user-friendly MP4 codec. During stills and movies, AF appeared to work relatively well on the pre-production samples I used. However, during movie



Both the EOS 750D and 760D are compact DSLRs with fully articulating LCD screens

recording I did notice the first significant function difference between the two new cameras. The 760D sports additional creative movie modes, including HDR movie mode.

Both the 750D and 760D feature optical viewfinders and 3in, vari-angle LCD screens, which are useful for shooting stills and movies at unique and otherwise challenging angles. These two cameras also come with Wi-Fi and NFC compatibility. Using the recently updated Canon camera app, it's possible to control these cameras remotely, as well as share images to online services and smart devices.

First impressions

Given the £50 price difference, you may wonder why anyone would buy the slightly less advanced EOS 750D. But for someone new to a DSLR, the 750D is non-threatening and provides a simple layout that will give beginners an opportunity to capture good-quality images and get accustomed to DSLRs.

On the other hand, the EOS 760D is being targeted at more experienced enthusiasts who may already have invested in the EOS system. In the hand, it feels very similar to the EOS 70D, and with similar handling it could make a good backup body for Canon users.

It is surprising that the price difference between the 750D and 760D is so slim. However, this move, along with the twin 5DS camera releases, signals that Canon is looking to provide a camera for every level and type of photographer out there, and it wants them all to be shooting EOS.

Sony opens contest to smartphone users



Mobiles provide a 'new creative freedom', says Sony

SONY has opened up its prestigious World Photography Awards to smartphone users.

Prizes will include a Sony Xperia smartphone and tablet, plus an invitation to the Sony World Photography Awards gala ceremony in London on 23 April.

World Photography Organisation creative director Astrid Merget Motsenigos said: 'With today's incredible technology at our fingertips, we have the ability to capture the everyday events that actually form part of the unique fabric of our lives.'

'Most of us document our own history every day with our mobile phones and think nothing of it. This category allows us to look a little closer at those otherwise ordinary moments.'

In a statement, organisers added: 'Moments can be captured in just about any circumstances or location and everyone with access to a phone can visually document day-to-day life.'

The closing date is 27 February 2015.
For details visit www.worldphoto.org.

One in three film users aged under 35

THIRTY per cent of film users are aged under 35, according to a worldwide poll.

The results show that 'support for traditional film is growing' – driven by new users – according to the survey of over 2,000 film users by Ilford Photo.

'For many of those, the interest began after receiving a film camera as a gift from family or a friend,' said an Ilford Photo spokesman.

Most (98%) use black & white film, with 2% using only colour.

Asked what attracted them to film, one respondent replied: 'I wanted to slow down and really think about



Support for film is growing, according to the survey

what I was doing, rather than just shoot 15 versions of the same shot to get it right. As I have grown into film, I also enjoy the craft aspects... developing, and so on.'

Around 84% of respondents said they had taught themselves how to use film with help from books and the internet.

Around half (49%) said they develop and print their photos in a darkroom.

Canon EOS M3

Andy Westlake takes a first look at Canon's new, enthusiast-oriented compact system camera

At a glance

- 24.2-million-pixel, APS-C CMOS sensor
- EF-M lens mount
- ISO 100-12,800, extendable to ISO 25,600
- 3in, 1.04-million-dot touchscreen, tilts 45° down and 180° up
- Built-in Wi-Fi and NFC
- £599 with 18-55mm f/3.5-5.6 lens

Movie mode
Full HD movies can be recorded at 30, 25 and 24fps, and there's a socket for an external microphone.

EF-M lens mount
Compatible with EF-M lenses, or EF and EF-S-mount lenses using the Canon EF-EOS M-mount adapter.

Built-in flash
The pop-up flash has a guide number of 5m at ISO 100, and covers the angle of view of an 18mm lens.



CANON'S forays into the compact system camera marketplace have, to date, not been especially happy ones. The original EOS M was aimed squarely at beginner photographers, but carried a price tag more in line with enthusiast models. Afflicted by sluggish autofocus, it was never very popular, and Canon didn't even try to sell the updated EOS M2 outside Asia.

The EOS M3, however, is an entirely different kettle of fish. It has a much more enthusiast-oriented body design, with a tilting touchscreen and a built-in flash. Its handgrip is more substantial and effective than those found on most CSCs, and an all-metal body shell gives a premium feel.

The 24.2-million-pixel, APS-C-sized CMOS sensor is the same as that used in the new EOS 750D and 760D DSLRs. It incorporates on-chip phase-detection elements, and Canon says that the autofocus is six times faster than that of the EOS M. The standard sensitivity range covers ISO 100-12,800, with an extended ISO 25,600 setting available.

Shutter speeds cover a pretty standard range of 1/4000sec to 30secs, and an electronic first curtain should eliminate any possible blurring from 'shutter shock'.

Continuous shooting is available at 4.2fps. The camera lacks a built-in viewfinder, but an accessory electronic finder (the EVF-DC1, also used by Canon's PowerShot G1 X Mark II) can be attached to the hotshoe.

In terms of controls, the M3 couldn't be more different to the touchscreen-driven EOS M. There's a proper exposure-mode dial, a lovely metal control dial encircling the shutter button, and a dedicated exposure-compensation dial. Key functions such as ISO and flash mode get their own buttons on the combined rear dial/D-pad, and the touchscreen gives quick access to a whole range of secondary settings.

First impressions

There's a lot to like about the EOS M3. It handles well for a small camera, has a really nice control layout and Canon's touchscreen interface is one of the best in the business.

From handling a pre-production model, it's clear that the autofocus is much improved over the EOS M, although I'm still not convinced it's as fast as its peers. We'll need to assess a production version of the camera to decide whether this is something to worry about in real-world use.

It's worth noting that Canon currently has just four native EF-M lenses: the 18-55mm kit zoom, 22mm pancake, 55-200mm telezoom, and 11-22mm wideangle zoom – other systems offer much more variety. The lack of a built-in viewfinder could be a problem for some users too.

Overall, though, it's good to see Canon finally getting serious about mirrorless cameras. Look out for our upcoming full review to see whether the camera hits the mark for its intended enthusiast audience.



The EOS M3 has enthusiast-friendly controls



Canon EF 11-24mm f/4L USM

Michael Topham gets excited about Canon's latest L-series wideangle zoom

ON THE same day that Canon announced the EOS 5DS and EOS 5DS R, the all-new EF 11-24mm f/4L USM was unveiled – the world's widest-angle rectilinear zoom lens. This super-wideangle lens is exciting news for Canon full-frame users, particularly landscape and architectural shooters, who have been calling out for a lens of this type for years – and one that rivals Nikon's AF-S Nikkor 14-24mm f/2.8G ED.

With an arrangement of 16 elements in 11 groups, the construction of the lens features no fewer than four aspherical lenses, including a ground aspherical element, to maximise image quality and minimise distortion.

As well as featuring Canon's Ultrasonic Motor (USM) technology to keep focusing precise, virtually noiseless and incredibly quick, it's the first lens in the EF line-up to feature two sub wavelength coatings (SWC). Set to its widest 11mm focal length, the lens has a minimum focusing distance of 32cm, which shortens to 28cm when the zoom is extended to 24mm.



With such a large and bulbous front element, the EF 11-24mm f/4L USM relies on its fixed petal-shaped hood and push-fit lens cover to protect it when not in use. Screw-in filters are not compatible with the lens, but Canon openly disclosed that it is currently in talks with Lee Filters to produce a similar filter holder kit to that produced for Nikon's AF-S Nikkor 14-24mm f/2.8G ED – a lens that has a similarly bulbous front element.

Other interesting points to note include its weight, which at 1,180g makes it a heavy lens to handle. The zoom ring has been designed to operate across its range in just under a quarter of a turn, while the body is extremely

rugged and features dust and water resistance to make it suitable for use in demanding situations.

The lens will be available from March with a price tag of £2,799.

At a glance

- 16 elements in 11 groups
- 9 diaphragm blades
- 28cm minimum focus distance (at 24mm)
- Dimensions: 108 x 132mm
- Weight: 1,180g
- £2,799

For the latest news visit www.amateurphotographer.co.uk

UK photographer strikes gold



UK PHOTOGRAPHER Steve Jones has struck gold in a competition staged by the Royal Photographic Society (RPS).

Steve, a specialist horse photographer from Luton, Bedfordshire, beat 3,300 entrants to take top spot in the RPS Members' Biennial Exhibition, with an image entitled 'Joie de Vivre', captured in France.

Steve said: 'I wanted to photograph this horse to encapsulate all the passion of these magnificent animals in one image and my chance came when it bucked with joy in the shaft of sunlight, hence my title of "Joie de Vivre" – the joy of life.'

Steve started his career as a wedding photographer, before launching a pet photographic business in 2011 and an equine photography outfit a year later.

Visit www.rps.org/biennial.

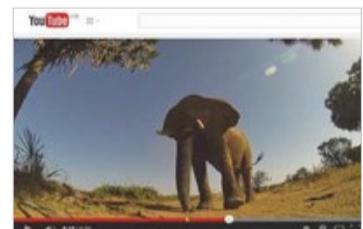
Photographer tells of elephant attack

A WILDLIFE photographer has told how his GoPro camera survived being stomped on by a rogue elephant in Kenya.

Chris Bray, who runs wildlife safaris, captured the moment the elephant attacked his GoPro Hero 3, which had been attached to a remote-controlled toy car and driven towards the animal.

Writing on Facebook, Bray said: 'Facing away from me, the elephant appeared not to even notice, so I started to back the camera away to try a different angle.

'Suddenly, the elephant swung around, shaking his



Newsflare website shared Chris's video on YouTube

head menacingly and stormed right up to the toy car, deliberately put his foot on top of it and crushed downwards, smashing it into pieces before wandering onwards.

'Amazingly, the camera survived!'

'The [toy] car was obliterated but the GoPro kept filming.'

Viewpoint

Tony Kemplen



When **Tony Kemplen** resolved to use a different film camera each week, he found a treasure trove of lost gems. Here he looks at the **Diax 1a**, from Walter Voss of Ulm

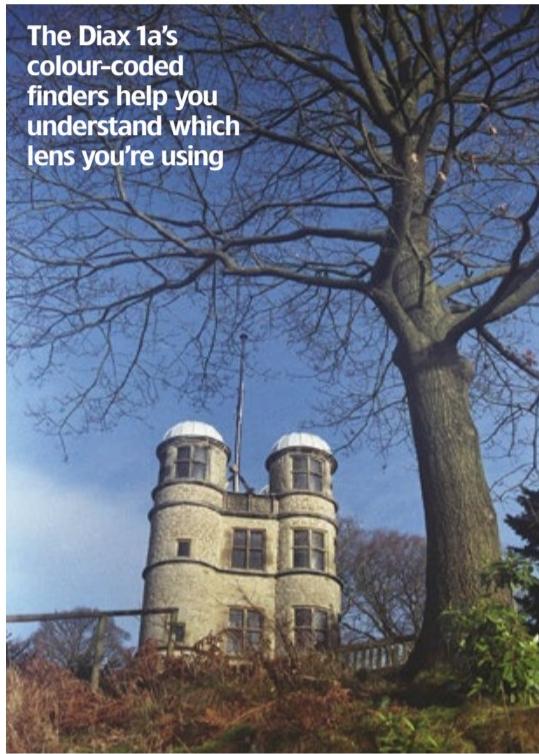
One of the fascinating things about using old cameras is seeing the ways in which manufacturers found solutions to the same problem. Take the viewfinder. Unless it is an SLR, any camera with interchangeable lenses will need a way of showing the photographer what will appear on the film. Perhaps the commonest method is to have a set of bright lines in the viewfinder, one for each focal length, while a more costly option is a separate accessory viewfinder for each lens.

In the case of the Diax 1a, the manufacturer, Walter Voss of Ulm, in Germany, has eschewed these systems, choosing instead to have three built-in finders, each catering for a different focal-length lens. This accounts for the rather unusual appearance of the Diax, with three viewfinder windows at the front, and three eyepieces at the back. An added sophistication is the colour coding of the 35mm and 90mm finders, which are blue and yellow respectively.

Lens choice

The Diax range was made between 1945 and 1957, and is similar in size and scope to the Voigtländer Vito series. Like the Voigtländers, the Diax was aimed at the serious amateur market – photographers who understood how to use the various shutter speeds and apertures, but couldn't afford a Contax or a Leica. Mine came with three lenses. As well as the standard 50mm f/2.8 Xenar, I have the 35mm f/3.5 Westron and the

The Diax 1a's colour-coded finders help you understand which lens you're using



85mm f/4.5 Isconar. The behind-the-lens Syncro-Compur shutter has speeds from 1-1/500sec. There is no built-in rangefinder, so to focus, you either have to estimate or use an accessory rangefinder.

I chose a bright January day to take my Diax out for a spin in the grounds of Chatsworth House in Derbyshire. The camera really is very compact, and I could fit it and three lenses into my coat pockets. It has a precision feel to it, and the quirky lens mount, which is a hybrid between a breech lock and a screw, was easy enough to get the hang of. It was a novel experience seeing the world in blue and yellow, but I'm not convinced that these colour-coded viewfinders are particularly helpful. However, I suppose if you put the camera to your eye and the scene changes colour, at least it makes you think twice about which lens you're actually using!

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. You can also see more photos from the Diax 1a at www.flickr.com/tony_kemplen/ sets/72157632496843170



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 23 and win a year's digital subscription to AP, worth £79.99

New Books

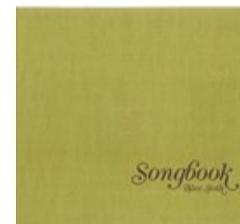
The latest and best books from the world of photography. By Oliver Atwell



© ALEC SOTH

Songbook

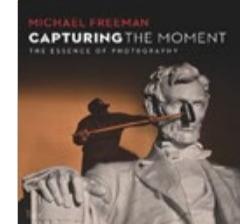
by Alec Soth, Mack Books, £40, 144 pages, hardback, ISBN 9-781-91016-402-0



It would be a little ridiculous to announce the book of the year when 2015 is barely out of its nappies, but if this volume isn't in my end-of-year top ten, then I can only dream of the books that may appear in the coming months. American photographer Alec Soth is known – to quote *The Guardian* – for his 'off-beat, hauntingly banal images of modern America'. It's a perfect description. In *Songbook*, Soth adopts the role of community newspaper reporter. For two years, the photographer travelled America, state by state, while working on his self-published newspaper *The LBM Dispatch*, as well as on assignment for *The New York Times*. His journey took him to a variety of community gatherings, all of which are populated by individuals who seem to be longing for a human connection. Soth's perfectly exposed and printed black & white images are breathtaking. They are eerie, beautiful and affecting. *Songbook* is a near perfect photobook. ★★★★★

Capturing the Moment: The Essence of Photography

by Michael Freeman, CRC Press, £31.95, 208 pages, paperback, ISBN 9-781-13883-248-0



Michael Freeman is one of photography's most prolific writers. Anyone with even a passing interest in photographic technique is likely to have at least one of his books on their shelves. With that in mind, it's always worth paying attention when a book appears bearing his name. *Capturing the Moment* deals with photography's ability to capture a slice of time, or, to use that most overused of phrases, the 'decisive moment'. When do you press the shutter? At what point do the elements align to give you the perfectly composed shot? The moment is, in the words of Freeman, the true core of photography. It must be said, he does a pretty reasonable job of helping readers shape their instincts so they'll rarely miss a shot again. ★★★★★



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Workflow masterclass

Arriving at an image-editing workflow that works for you can take time and practice. Here, three experts explain how they go about adding the finishing touches to their **landscape**, **portrait** and **wildlife** images

Love it or loathe it, there's no denying that post-capture editing is now an integral part of most photographers' workflows, with many of us having to learn new skills and techniques for getting the best from our images.

We've each now probably got our own

routine when it comes to working on an image, but there's still plenty we can learn that will save us time and ultimately help us to get better results.

Over the following pages, we take a behind-the-scenes look at how three photographers go about adjusting and processing their images.



Landscapes

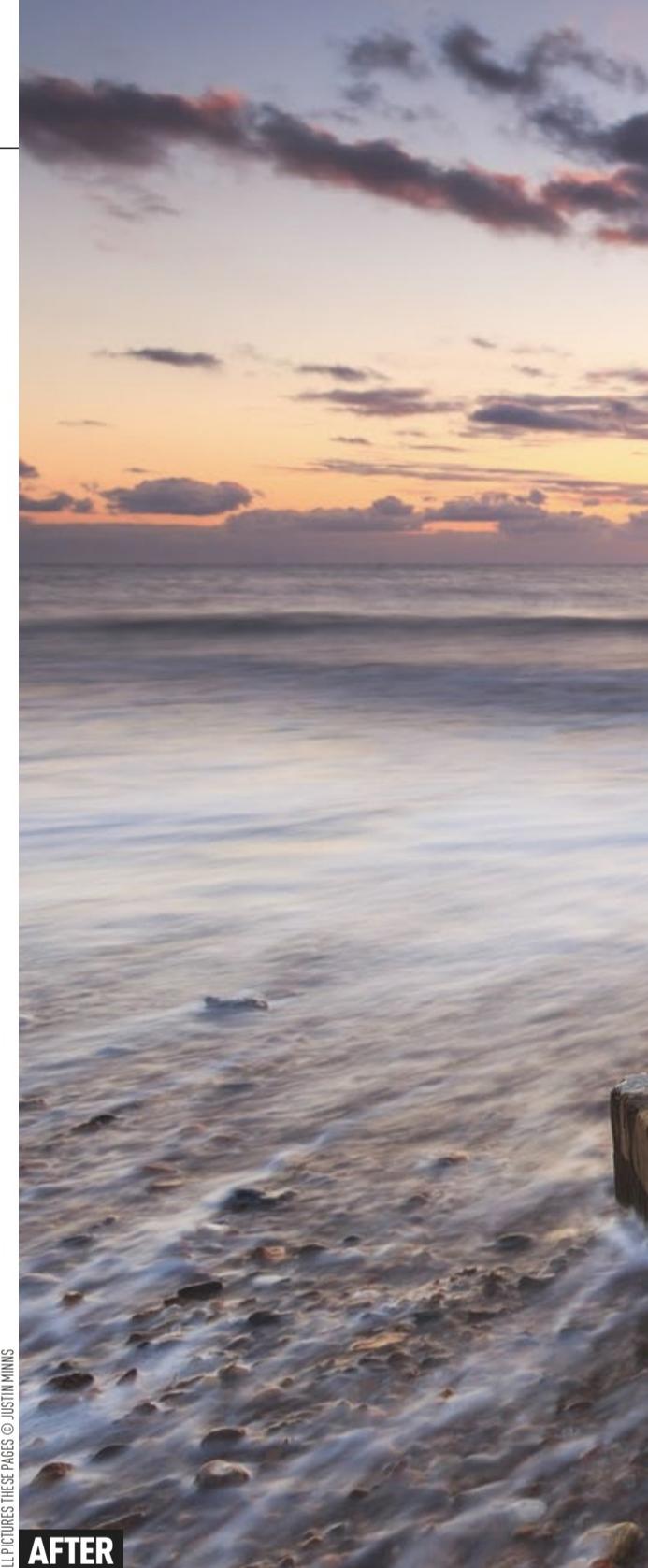
ADOBE Lightroom is at the heart of my workflow. As well as keeping my image library organised, it's where the bulk of my editing takes place. If, however, I want to make selective adjustments, then I prefer the flexibility of Photoshop's adjustment layers and masks.

I try to emphasise the atmosphere in an image, while still keeping things looking natural. Although I generally only make the sort of exposure adjustments and minor cloning you see here, I believe it's the finished image that's important, rather than how it was created, so I'm not averse to removing larger distracting elements or blending exposures to achieve the result I want. I prefer to get the job done in-camera, but that's not always possible. In such cases, it pays to bear in mind what you can do on the computer while you are still behind the camera.



Justin Minns

Justin Minns is an award-winning photographer, specialising in East Anglian landscapes for clients that include the National Trust and the BBC. www.justinminns.co.uk



ALL PICTURES THESE PAGES © JUSTIN MINNS

AFTER

STEP BY STEP

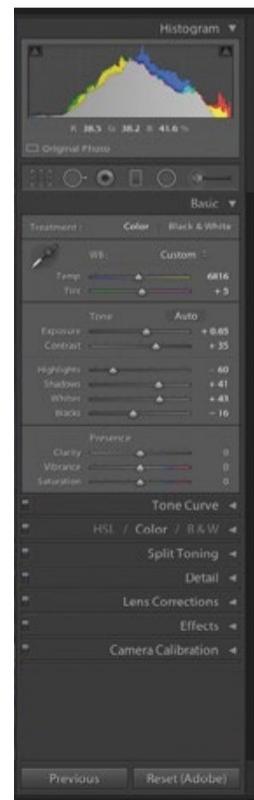


1 Lens corrections

My import preset adds a small amount of colour noise reduction. It also ticks Enable Profile Correction and Remove Chromatic Aberration in the Lens Correction box, in order to correct any lens distortion. Sometimes some manual correction is also needed, but not here. I then use the angle tool to straighten the horizon. Following this, I prefer to adjust the white balance by eye, setting the temperature to emphasise the mood of the image, rather than trying to find the most 'accurate' setting. I usually start with auto or one of the presets, and tweak it where necessary. In this case, I cooled down the cloudy white balance slightly.

2 Exposure adjustments

The raw file, as is often the case, is flat and lacking in contrast, but this one is also slightly underexposed. Starting at the top, I raise the Exposure and Contrast to brighten and add a bit of punch to the image. Moving down, I use the Whites and Blacks sliders to take the histogram out to the edges, which adds further contrast, before jumping back to the Highlights slider to take the edge off the brightest areas. Things are already looking better, but the posts are a little too dark, so I use the Shadows slider to bring out some detail, but not so much that they start to look unnatural.



3 Graduated Filter

The exposure adjustments have left the area at the top of the sky a little too bright for my liking; my eye keeps wandering up to the brighter area of the scene. This is easily fixed with a Graduated Filter with a negative exposure value over the area in question. I could probably have got away with using a slightly darker ND grad filter over the sky at the capture stage, but I find it harder to lighten a sky where I've used a filter that is too dark than the other way round. As a result, I often err on the side of caution. As long as the filter is strong enough to retain all the detail in the sky, I'm happy.



Balancing the exposure and some subtle adjustments has finished this shot



4 Cloning, dodging, burning

I need to jump to Photoshop for the next stage. While these are all changes that could be made in Lightroom, the tools in Photoshop allow more control. I find the post on the left and the white rock that cuts the edge of the frame distracting, so I use Content-Aware Fill to remove them. Then I use the Spot Healing Brush, also set to Content-Aware Fill, to remove a few dust spots visible in the sky. I also carry out some dodging and burning to further enhance the foamy streaks in the foreground. Adding a new layer, with a 50% grey neutral background set to Overlay mode, I can now use the Dodge and Burn tools without it being permanent.

5 Sharpening

I like to sharpen my images in Photoshop before saving and returning to Lightroom. There are countless sharpening methods, but the one I employ most often uses LAB colour. I convert the image to LAB mode, duplicate the background layer and, with that selected, apply an Unsharp Mask to the Lightness channel. As the sharpening has been applied to a duplicate layer, it is then possible to use a layer mask to mask out any areas that you don't want to sharpen. I particularly like selective sharpening as it helps lead the viewer's eye to what is important in the image, while the areas of the image that should be soft, stay soft.

6 Finishing touches

Back in Lightroom, it's time to crop the image. I leave this until the end as cropping in Lightroom is non-destructive and gives me the flexibility to change my mind, or recrop for different purposes. I also leave any saturation adjustments until this stage, in case any of the Photoshop adjustments affect the colours. In this case, I've reduced the saturation on the orange tones in the sky, which had become a bit too strong. I've also made a couple of small tweaks to the exposure. The final step is to leave the image alone for a couple of days, before looking at it with fresh eyes to ensure I haven't overdone things.

Portraits

FOR ME, using Photoshop or any other image-editing software is only an extension to the initial concept of the image. In other words, editing the image allows it to do what it needs to do.

I very rarely take an image unless it has a purpose or a story to tell. Editing allows me to refine the image to ensure it tells that story clearly. The amount of editing depends on how near or far the unprocessed image is from the story I want to tell. When it comes to post-production, it is crucial not to overdo things. The more planning you put into a shoot, and the better that shoot is, the less post-production you should require. The less pre-shoot planning you put in, and the less well shot it is, the more likely you are to need to prop it up with extra editing. It is always worth remembering that the 'editing' process begins way before you even take a photograph.



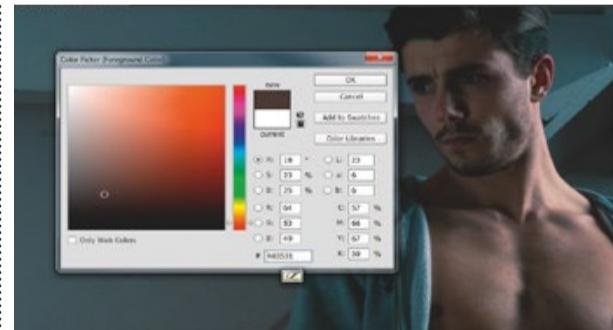
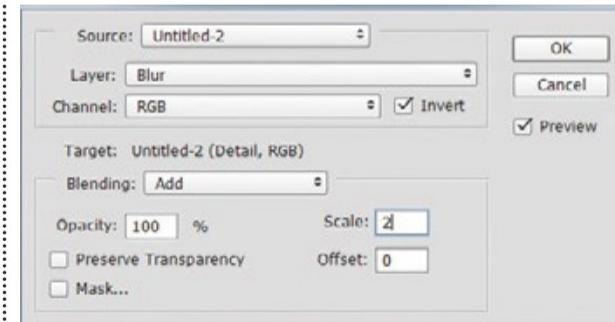
Dave Kai-Piper

Dave is a photographer and retoucher who has worked with numerous brands and publications, as well as being an Adobe Community Professional. www.ideasandimages.co.uk



ALL PICTURES THESE PAGES © DAVE KAI-PIPER

STEP BY STEP



1 Colour grading

The secret is to make your workflow as clean and as quick as you can. With this image, I used some custom presets in Lightroom to start the colouring process. I can apply the preset to all the images in the series, allowing me to see how they might look once edited. This is great for selecting the images that you are going to import into Photoshop. With this image, I used split-toning to add a blue tint to the shadows. At the same time, I adjusted the highlights, shadows and blacks to give a more contrasty image, while ensuring there was no clipping of the darker tones. It's helpful to keep an eye on the histogram while doing this.

2 Skin editing

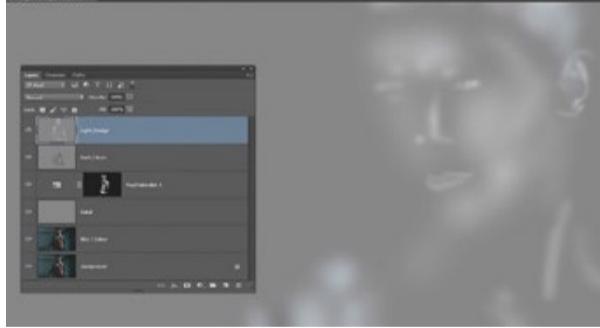
The image is then imported into Photoshop, with the next course of action being to work on the skin tones. I have a method that's quick to set up and allows me to edit the colour and tone of the skin without removing any detail. It sounds complex, but after a couple of goes you should get the hang of it. First, make two new versions of your image, labelling the bottom one 'Blur' and the top one 'Detail'. Add a Gaussian blur to the Blur layer (set with a Radius of 2) before selecting the Detail layer. Go to Image > Apply Image, then apply the settings that match the screenshot. Ensure the Detail layer blending mode is set to Linear Light.

3 Smoothing skin

The Mixer Brush is a great tool for blending skin when retouching as it allows you to use a hint of colour and blend the skin tones. For this, I like to use a large soft brush – a very low opacity is important if the effect is to work well. To start with, select your foreground and background colours by sampling your subject's darker and lighter skin tones, then use these colours to blend the areas and smooth out the tones. A good tip while doing this is to press X, as it allows you to jump from your background to foreground colours while using the Mixer Brush, allowing you to work that bit more quickly.



By working on the image on multiple layers, a more polished final result has been achieved



4 Dodge and burn

Using two layers means you can have all the fine control you need for your highlights and shadows. This method also lets you add colour shadows and tinted highlights. To set up, create two new 50% grey layers and place them both into Soft Light blend modes. Set your brush opacity very low, and start to add the shadows onto the bottom of the new layers, and the highlights to the upper new grey layer. Working slowly and keeping the overall look realistic is the key. I find that my brush opacity is between 1% and 10% for both the dodging and burning. Remember, you can always fade the layer overall.

5 Colour look-up tables

Here, I used the Kodak 5218 preset, which is designed to match the Vision2 500T Colour Negative Film 5218 (a high-speed, tungsten-balanced colour negative film). It can be found under the Color Lookup function in the Adjustments menu. On top of this, I placed a light 'S' curve onto a Curves adjustment layer to add some contrast to the midtones. A quick tip with a shot such as this is to remove any hints of red from the skin. Do this by making a Hue/Saturation layer and put a minus value in the red channel. Use a mask to lightly apply this to the skin where any red hues are pronounced.

6 Cropping

Cropping in Lightroom rather than Photoshop allows me more control if I need to recrop the image later. In addition, it gives me the largest file output from Photoshop, keeping my lossless workflow intact. The very slight vertical adjustment is carried out in Lightroom as I find the tools easier to use. There are some fantastic functions that Lightroom does have faster access to – lens corrections are one of them. Once the image is cropped, I then introduce the final creative element – gradient filters. These are added last as the crop can sometimes change how much or little the filter is applied.

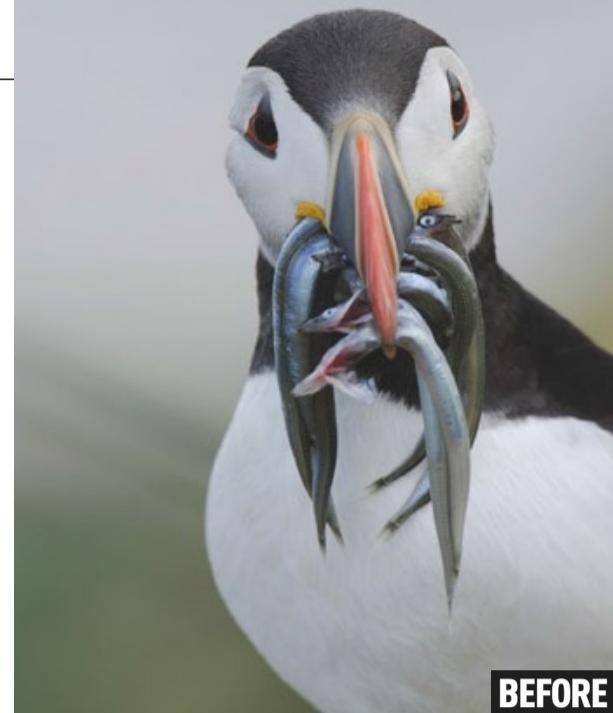
Wildlife

SHOULD you leave your images untouched, the way they appeared when they came out of the camera? Such a question is a red herring. After all, every modern camera applies some form of processing. For example, Nikon DSLRs come with up to seven picture presets, each applying varying and customisable levels of sharpening, clarity, brightness and more. So it really comes down to the question of how much is too much? I generally try to keep processing as simple as possible and find with Lightroom that the average colour image can be edited in a few minutes. Aside from shooting raw, I also use the standard picture control in-camera. Although this means the original file appears a little dull and flat, I'm able to edit it quickly to achieve results that reflect how the scene looked to me through the viewfinder.

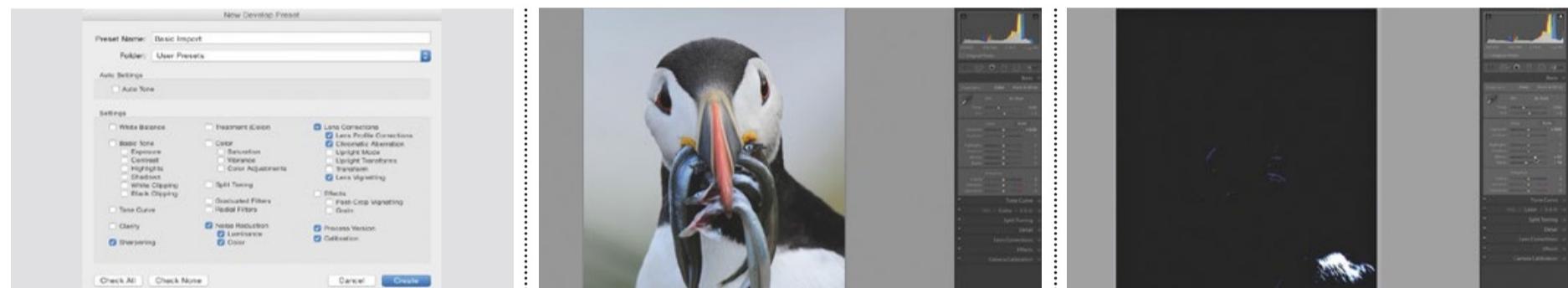


Richard Peters

Richard Peters is a UK-based wildlife photographer whose images have won awards in numerous worldwide competitions. Visit www.richardpeters.co.uk



STEP BY STEP



1 Importing

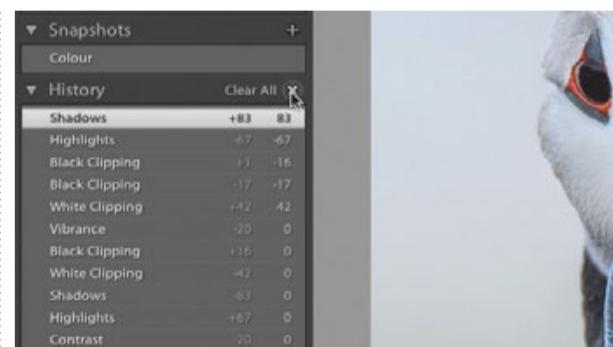
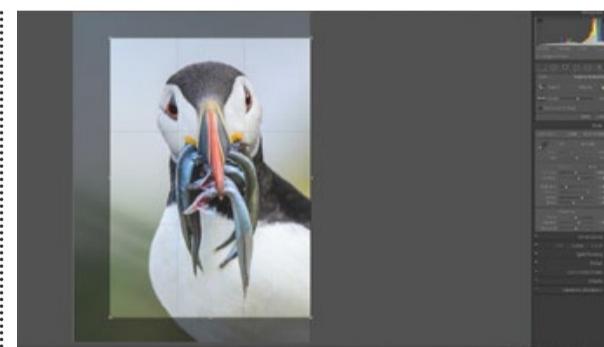
I apply two things to my images. The first is a predetermined selection of development settings, which is called an import preset. This applies the same basic set of adjustments to every image that I've copied, which in my case includes noise reduction, sharpening and lens-profile corrections. With that done, the second part is to apply standard keywording – nothing too complex to begin with, simply the species name, location and a few other brief descriptive words. I then make a quick pass through all images, rating them between one and five, with five being the best and one being those I will delete later.

2 Exposure

With my selection made, I can begin editing. Starting with a blank canvas allows me to more accurately edit my images, and I begin by making small changes to the overall exposure. This is often only a small amount, if any, as I usually prefer to opt for targeting the overall brightness and contrast of the image more specifically at a later stage, using the finer control sliders Lightroom has to offer. At this stage, I also make white balance corrections. With these adjustments made, it's time to move on and look at the whites and blacks – essential for boosting contrast without clipping highlight or shadow detail.

3 Whites and Blacks

By holding down the Alt key (on a Mac), the image turns black, and as I move the Whites slider to the right, any clipped highlight information starts to show up. I generally stop the slider at the point where the first highlights appear. It's OK to push this a little as I will later use the dedicated highlights slider to control these further. I then repeat the process with the Blacks slider. You can also hold down Shift and double-click the Whites or Blacks text, which automatically adjusts the image to the first sign of clipping. However, I often find the end result is less pleasing than when manually adjusting these to taste.



4 Localised adjustments

Next, I make some localised adjustments. The Adjustment Brush allows me to mask off certain areas of the image to apply edits to. The puffin's chest and the side of its face are looking a little blue, so I am able to push the highlights a little and add a small amount of warmth using the Temperature slider. This removes the blue cast. You can bump the highlights and adjust the white balance slightly to brighten and remove the blue cast. You don't always need to be 100% accurate here, because you can control the feather of the brush.

5 Cropping

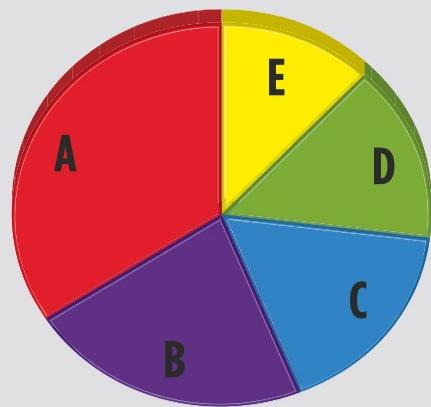
I'll now take a look at fine-tuning the overall contrast and vibrance, before cropping to taste. I want to retain the same aspect ratio as the original image (3:2 in this case), so in Lightroom's Crop & Straighten, I select Original from the Aspect drop-down menu and then drag it out over my image. I then take a snapshot and name it, in this instance 'Colour', because it is a colour edit. If I were to do a black & white edit, I would save two snapshots – one called 'Colour' and one 'Black & White', so that I could switch between the two versions simply by clicking on the snapshot name.

6 Delete history

After a snapshot is created and I'm happy with the final edit, I then delete the editing history of the image. I do this to ensure the Lightroom catalogue file does not become far larger than is required. All those edits in the history can take up vast amounts of space over time, so it's good housekeeping to do this. Where necessary, I'll apply more keywords to the image and then add it to a catalogue.

Localised
adjustments plus
highlight and
shadow recovery
has completed
this image





In AP 31 January, we asked...

Have you used wireless flash control?

You answered...

A Yes, but not often	34%
B Yes, often	22%
C No, I haven't had the opportunity	17%
D No, but I would like to try it	15%
E No, I never use flash	12%

What you said

'I don't often use flash, but I have used it, both on and off camera – always with a sync cable'

'Today was my first time with wireless flash. Using a cheap £10 job from Amazon it worked fine and I got my shots, but then it went wrong triggering every few seconds. It did allow a lot more freedom, though'

'I like being able to control the camera and the flashes from a laptop, via a tethered link. This is especially useful for the head on an overhead boom arm'

'Very often: The ability to create an image by manipulating the light rather than just recording what is in front of you is the creative process that inspires me to take most of my pictures'

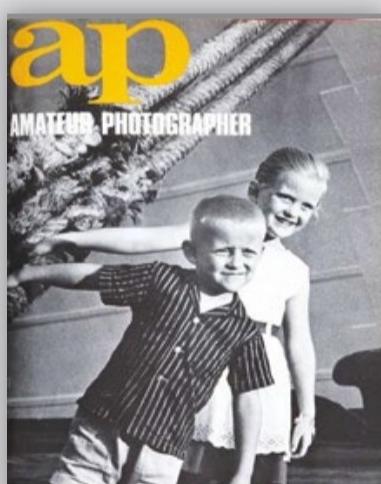
Join the debate on the AP forum

This week we ask

What resolution is your main camera?

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Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The 31 January issue's cover was from 14 November 1956. The winner is Bryan Metters from Lancashire, who was closest with his guess of 7 November 1956.

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LETTER OF THE WEEK

Personal protection plan

Remember hypo? No, not sodium hyposulphite, but hypothermia! Thank you, Terry Armstrong (*Inbox*, AP 17 January), for drawing our attention to a basic aspect of our hobby that doesn't get enough attention. If you were as cold as you say, Terry, then perhaps it's time to rethink your equipment – and I don't mean the photographic kind.

Taking photographs can involve long periods of keeping still and waiting – for the light to change or the swans to pose decorously, for example – so make sure you are adequately clothed and protected. Don't compare it to posing in your shirtsleeves in a shopping centre for a few minutes before ducking into the next pub to warm up. Please don't let Terry's comments put you off visiting Cumbria, but be aware that our mountain-rescue teams are sick of recovering folk suffering

the effects of hypothermia – and that's just in the summer!

Of course, don't only save your personal protection plans for the Antarctic or the Lake District. A simple slip or trip in your local park or down by the canal could tumble you into the shrubbery for the night until the rescuers find you. Dedicating a jacket pocket or belt bag to a little first-aid kit, spare gloves and beanie, a space blanket, an LED torch and a whistle could save your life. As we were taught in the Scouts: 'Be Prepared'.

I, too, wonder what the heroic photographers Hurley and Ponting would think. I reckon they would have wondered why someone would invest so much in photographic equipment and experience, and then fail to ensure that they are in a fit state to use it to best effect.

Roger Christie, Cumbria

Agreed! Weather can change quickly, and packing some basics such as a hat, gloves and a waterproof smock could make a lot of difference. I also try to keep a beach towel and sleeping bag in the car if I head off somewhere a little off the beaten track – Richard Sibley, deputy editor



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No more cashback for me!

After a horrendous three months in 2014 trying to get £100 cashback, I have made the resolution never again to purchase any photographic equipment on this basis. The idea of cashback is simply to put an inflated price on a product at the point of purchase, and then try to make the purchaser think he or she will be given some cash back when they apply for it.

In September 2014, I decided it was time to exchange my full-frame camera and lenses for something more lightweight. Part-exchanging my equipment forced me to enter

this cashback system simply because it applied to the camera at the time I part-exchanged. Having no internet, I was given a paper application form that I sent to the camera manufacturer (with proof of posting). Having heard nothing for ten weeks, I phoned to make enquiries about the £100 cashback. I had to make around nine phone calls, mainly due to people who had no idea where my application was, or because I was told, 'I'll get back to you as soon as possible' and that's the last I ever heard of them.

I did finally get the £100 cashback a few days before Christmas, but if I ever need any more kit I will buy it from

one of the nice second-hand dealers who usually advertise in the back of AP. It would seem that making a fair profit from the customer isn't enough, so schemes have to be thought up to make it possible to extract as much cash as possible. No more cashback for me – buying mint second-hand is the way forward.

W Redford, Derbyshire

Cashback deals tend to be offered on older cameras, usually to help clear out stock before a new model is introduced. It is often preferred to straight discounting, as it can be done for a specific period without permanently

devaluing the product. I suspect your problem is due to the fact that the majority of such business is nowadays done online. When companies have to go back to dealing with old-fashioned bits of paper sent in the post, it causes problems. I bet it got lost on someone's desk – Nigel Atherton, Editor

Festivals and flowers

Festivals and flowers are two of my favourite photographic subjects. Any AP readers who, like me, are off to Tenerife for some winter sun in the next couple of weeks can see plenty of both. The Carnival, which runs until 22 February in the capital, Santa Cruz, is not the only local spectacle likely to get them snapping. Around the same time Mother Nature is also putting on a show that is less well known. Hundreds of almond trees around Santiago del Teide, a picturesque little town in the south-west of the island, will be in blossom and are a truly beautiful sight.

Ms Chris Dunham, Leicester

If you're planning a trip abroad, there are various websites that list carnivals and festivals being held throughout the world, such as www.bugbog.com/



festivals. Check them out before you set off – **Richard Sibley, deputy editor**

Faster response

Andrew Redding's letter (AP 31 January), comparing the speed of response of the Pentax Spotmatic with modern digital cameras, makes me nostalgic for a simpler time.

However, it is possible to set up your digital camera for a faster response. Set the focusing to manual and select a good hyperfocal distance. Choose shutter-priority mode and select an aperture manually. Set the ISO to automatic. When you switch off the camera, all these settings will be retained. Now, when a shot presents itself, you switch on the camera and by the time you have brought it to your eye and framed the shot, the metering should have been completed, with no

focus hunting or aperture selection. You are then ready for action.

Robert Briggs, Greater London

A great tip, Robert, particularly for street photography – **Richard Sibley, deputy editor**

A missed trick?

It is less than two years since Nikon introduced, to a fanfare of publicity, its 'retro-styled' Df DSLR, yet in recent issues of AP I notice that several retailers no longer include it in their weekly advertisements. Did Nikon miss a major trick with the introduction of the Df? I suggest that if it had put a full-frame FX sensor into a mirrorless body with a Nikon F lens mount, and kept it to the size and weight of the much-loved FM2N film camera, it would have altered the course of serious digital camera design almost overnight.

Eric Begbie, Stirling and Falkirk

A lot of people would agree with you, Eric. I feel that the Df was simply too big compared to what most people wanted, which as you state, is a digital FM2N style of camera – **Richard Sibley, deputy editor**

In next week's issue

On sale Tuesday 24 February



Amateur Photographer AWARDS 2015

We reveal the best gear from the past 12 months

Travel Photographer of the Year

A selection of this year's best images from around the world



Top tips for super dog shots
Three expert photographers show you how to take great images of man's best friend

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Garden variety

AP presents a gallery from 2015's **International Garden Photographer of the Year**

Rowan with red berries **Taru Rantala**

Finalist – Trees, Woods & Forests
1 Taru's image makes use of the beautiful warm light, a result of the image being taken one autumn evening. The subtle abstract element of the out-of-focus leaves works perfectly to frame the main subject of the berries

The International Garden Photographer of the Year (IGPOTY) competition was launched in 2007 as a way of demonstrating that some of the most beautiful photographs can be taken just a few steps from your back door. Gardens are host to a number of subjects that can pay dividends for any keen photographer. While areas such as national parks and public gardens do feature in the competition, it's the images taken in the carefully nurtured green space of people's homes that are particularly

striking. The competition is also notable for showing just how versatile garden photography can be – landscape, still-life and wildlife all feature prominently.

Here we take a look at some of our favourite images from the 2015 competition, a selection that will hopefully inspire you to explore the areas that surround your own home.

If you would like to see the full range of winning images that were entered, visit www.igpoty.com to see what took the judges' fancy.

The ballerinas

Magdalena Wasiczek

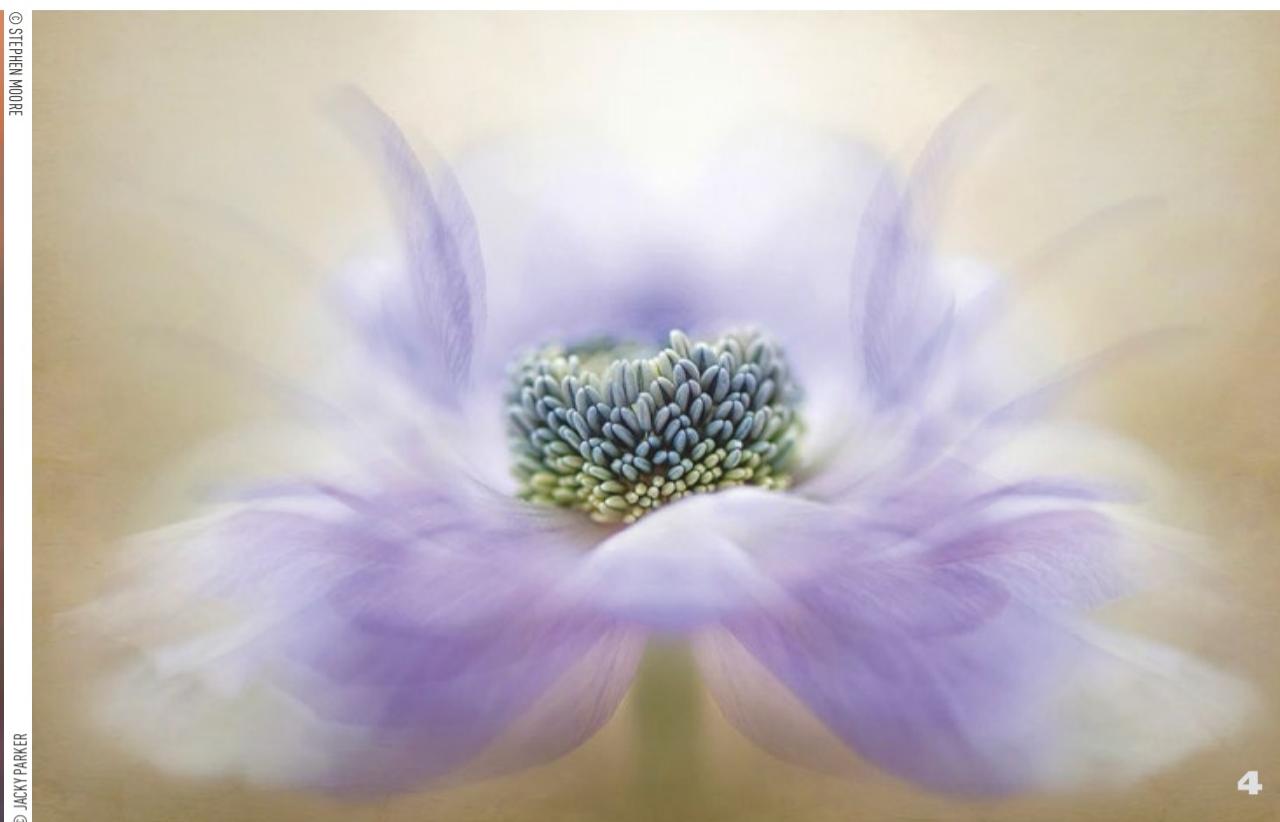
Overall winner

2 This stunning image of *Hydrangea petiolaris* is a worthy winner of International Garden Photographer of the Year,' says judge Clive Nichols. 'What I particularly like about the shot is the way the photographer has melted the rich purples and oranges of the hydrangea into the out-of-focus background, creating a delicious mélange of colours. The focus on the single delicate hydrangea flower is spot on, creating a striking and unusual winter portrait.'





3



4



5



12

© SIBYLLE PIETREK

End of the day

Stephen Moore

The Beauty of Plants
- Finalist

3 Stephen has utilised the rays of the setting sun illuminating his garden shed as a perfect complementary background to the vivid red of the poppy.

Vase with dahlias

Sibylle Pietrek

The Beauty of Plants
- 2nd place

12 Sibylle, using flowers in her sister's home, has created an evocative and classic still-life shot using just natural light.

Breeze

Jacky Parker

The Beauty of Plants
- 3rd place

4 This shot of a spring-flowering *Anemone coronaria 'De Caen'* group blue flower features both stillness in the stamens and movement in the petals.

Portraits of iris

Don Rice

Portfolios
- Finalist

11 Don lit this image using a combination of a Speedlight configured as a remote with the camera's flash as a non-firing master and window light.

Tree in fog

Anil Sud

Breathing Spaces
- 3rd place

5 The strength of Anil's shot lies in the striking graphic quality of the solitary tree against the crawling ethereal glow of the soft light that permeates the fog.

Spiral

Stefano Coltellii

Macro Art
- 3rd place

10 When you break down this shot to its most basic components, you begin to see the virtue in creating clean and precise graphic images.



11

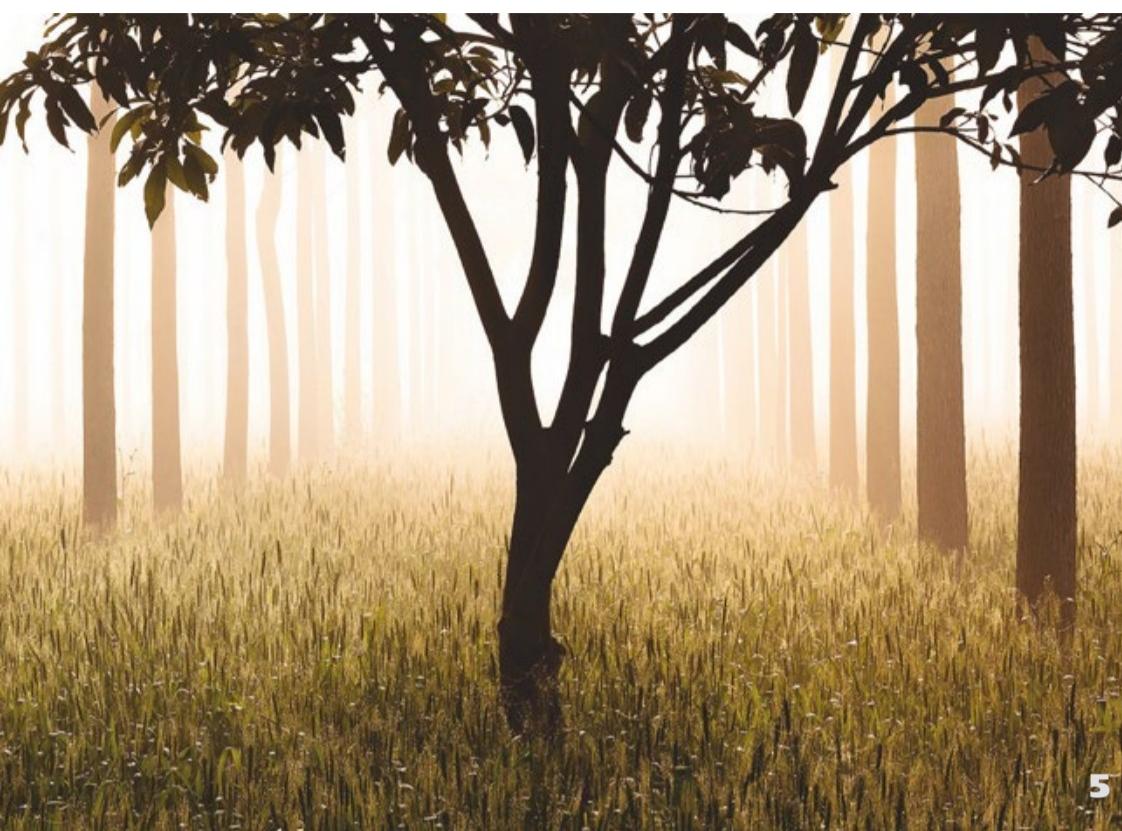
© DON RICE



10

© JEFFLINE LING





Muhly grass Don Rice

The Beauty of Plants
- Finalist

6 The plumes of muhly grass are normally pink, but here they are covered with heavy dew, backlit by the morning sun in this kinetic shot from Don.

Empusa pennata Patrick Goujon

Wildlife in the Garden
- 1st place

7 Patrick has employed striking bokeh here. The circle of light is the sun reflecting off a leaf – a great canvas on which to capture the conehead mantis.

© DON RICE

Parallelism Jefflin Ling

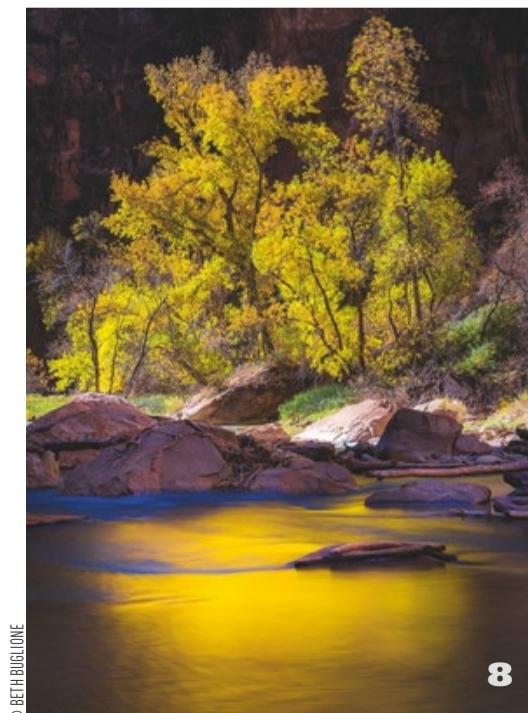
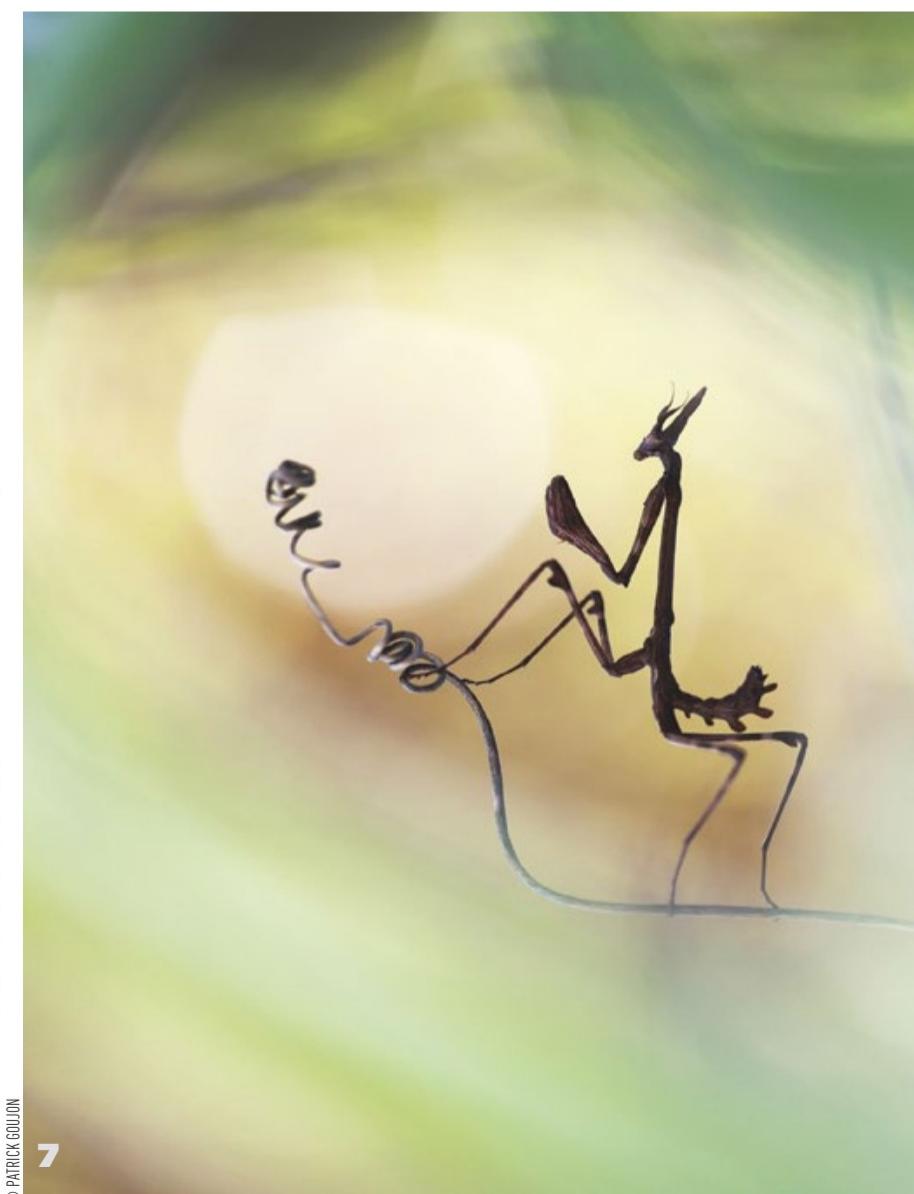
Monochrome -
1st place

9 Jefflin used the Gradient tool in Photoshop to create this striking abstract and image of bamboo in Malaysia.

Reflection Beth Buglione

Trees, Woods
& Forests
- Finalist

8 The reflection in this Colorado river has given the colours of the leaves an opportunity to intensify.



© BETH BUGLIONE

8

7



13

Celestial cypress

Paul Marcellini

Trees, Woods & Forests - 3rd place

13 Paul has combined the two strongest elements of this scene: the uniquely shaped cypress tree and the vast expanse of the Milky Way.

Winter shadows

Stephen Davis

Trees, Woods & Forests - Finalist

14 While the light is beautiful, the real thing to note here is the still-living trees contrasted against the dead stag-headed English oak at the bottom.



14

Palm house

Zerina Kaps Young GPOTY - 1st place

15 Here we see the benefit of combining a striking graphic subject with black & white photography. This is an endlessly fascinating image, one in which the viewer can lose themselves.

Butterfly heaven

Sarah-Fiona Helme

Wildlife in the Garden - Finalist

16 A small white butterfly feeds on the powder-blue flowers of the forget-me-not. The focus is spot-on here.



15



16

Exhibition 8 from the eighth International Garden Photographer of the Year is on show until 5 April 2015 at Royal Botanic Gardens, Kew, Richmond, Surrey TW9 3AB. Tel: 0208 332 5655. Website: www.kew.org. A book will also be published on 1 March, priced £18.99

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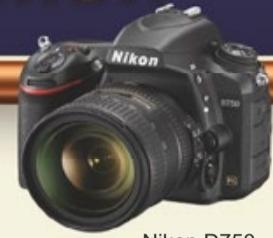
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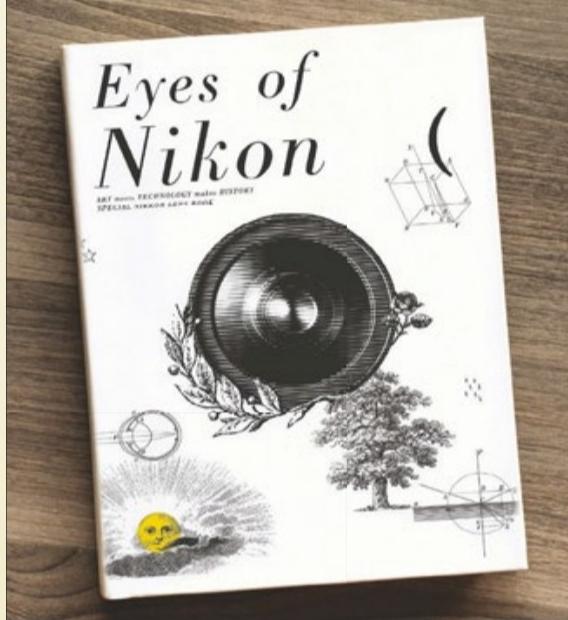


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Apparently, only about 100 Nikon S3M 'sets' ever existed (S3M plus motor drive). Not only is the S3M the most unique of all rangefinder cameras but also the rarest, and a complete set with a proper motor is even rarer. It is the jewel in the crown of Nikon rangefinder cameras.



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WILDLIFE WATCH

Short-eared owls

Favouring daylight hunting, short-eared owls are the perfect subjects for the winter months. **Luke Massey** reveals how to photograph them



If you want to know where to find short-eared owls in your area, check your local bird club



Short-eared owls usually have a favourite area to hunt, often in broad daylight

ALL PICTURES © LUKE MASSEY

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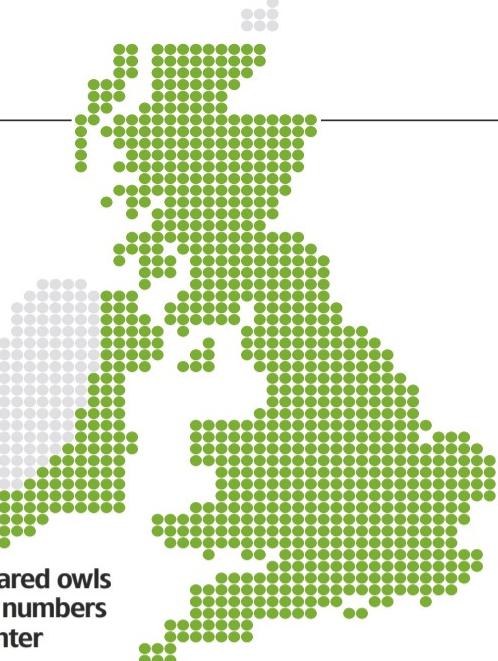
▼ Binoculars

You'll need these to spot where your owls are. I have seen owls as tiny specks on the horizon and been able to set up my kit before they reach me.



▼ Telephoto lens

You can use anything from a 300mm lens upwards. It's useful to have a 1.4x converter handy as well.



Short-eared owls swell in numbers over winter

About the short-eared owl

With their bright yellow eyes and impressive plumage, short-eared owls are high on the hit list of many photographers.

- **Location** One of the most widely distributed owls in the UK
- **Size** 34–43cm
- **Nest** Nests are usually in the shelter of a grass mound, under a grass tuft or among herbaceous ground cover
- **Diet** Small mammals, especially voles
- **Population** There are up to 2,000 breeding pairs in the UK, but this can increase to around 50,000 individuals between October and March



Luke Massey

Luke Massey has travelled around the world in search of weird and wonderful animals to photograph. Growing up in the UK has led him to become obsessed with proving that British wildlife is worth searching for and photographing.
www.lmasseyimages.com

THE SHORT-eared owl causes photographic pandemonium on an annual basis. This is thanks not only to its habit of hunting in broad daylight, but also because of the huge influx we see in their numbers over winter, as visitors from Europe migrate to the UK for the milder temperatures.

Habitat

Short-eared owls breed on large open areas in the UK. They like moorland, where they can actually be found nesting on the ground. When they are overwintering, short-eared owls seem to prefer large grassy expanses. They aren't particularly picky, though, as I have seen them hunting over everything from pristine meadows to old aerodromes.

If you can't find your own owl site, it is worth checking your local bird club website. Every county has one and they will usually put up daily or weekly bird sightings with locations.

You will begin to notice they have favourite areas where they like to hunt, and each owl will have its own designated patches. If one of these areas is on the edge of a wood or high hedgerow, for example, it will be more sheltered and there will be more rodents about, making it a prime area for hunting.

Best time to shoot

At my local site, short-eared owls often appear at around 3pm, and the first one would provide a great aerial display for an hour. If there is a full or nearly full moon, short-eared owls won't hunt as much during the day. Owls also hate the wind and rain.

Shooting advice

Use your central point to acquire focus and track your subject as it flies towards you



Approach

A lot of migratory short-eared owls may never have seen a human before, as they breed in remote parts of northern Europe. You might be lucky and find a people-tolerant owl, but most will still be wary.

I have had mixed success with hides. At times they can work very well, and if you can get a good view from a hide over much of the site, then by all means put one up. If you don't have access to any form of hide, try to place yourself in front of a hedgerow or a tree, as this will break up your outline.

Whatever you do, don't hassle the birds, especially in times of cold, harsh weather. If it looks as if the bird is actively moving away from you, stay back.

Interaction

It's rare to find only one short-eared owl at a site – I once saw 14 in the sky together! When food is scarce, you will probably see the owls contesting for territories. Short-eared owls make a strange rasping call when they are pursuing another owl, so listen out for this.

Settings

I set my ISO to auto, but give it an upper limit so I only have to worry about aperture and shutter speed. If you work out what ISO is your maximum usable range, keep this as your ceiling and everything in between should be fine.

Focus can be difficult as you try to pick out a grass-coloured owl flying low over grass with a background of grass. I use continuous AF and limit my focus points to a single point where I want the owl to be. Try to lock on to the owl as soon as possible, even if it is a long way away, and just track it as it (hopefully) comes closer.



© DON MCCULLIN



© JO RACTLIFFE



© LUC DELAHAYE

When photography, time

An exhibition at London's Tate Modern offers a strikingly different take on war photography. It won't be what you expect, writes **Gemma Padley**

If you're expecting to see traditional reportage and war photography at the Tate Modern's Conflict, Time, Photography exhibition, then think again. Granted, there are a few photographs that are likely to be familiar to readers, such as Don McCullin's enduring portrait of a shell-shocked US marine in Vietnam (see above), but the majority are less well known. This isn't a criticism,

however, and is part of the show's strength. When experienced together in the adjoining high-ceilinged rooms at Tate Modern, the images and photo books, which stretch from the mid-19th century to the present, work together to provide a startling view on the notion of conflict photography.

Boldly beating against convention, the show's curators Simon Baker and Shoair Mavlian took as

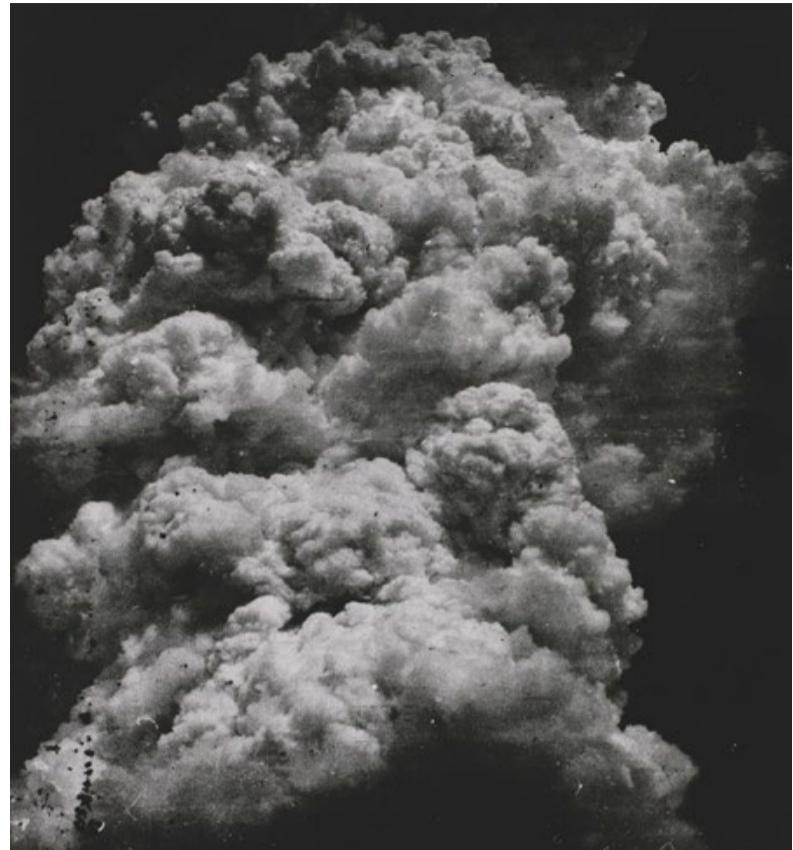
Above left:
'Shellshocked US Marine, Vietnam, Hue, 1968' (printed 2013) by Don McCullin

Top right: *'As Terras do fim do Mundo, 2009'* by Jo Ractliffe

Above: *'US Bombing on Taliban Positions, 2001'* by Luc Delahaye

their starting point a novel, *Slaughterhouse-Five* by Kurt Vonnegut. Of most interest to the curators was the book's non-linear storytelling approach. The novel, a satire that places the 1945 firebombing of Dresden at its centre, was published in 1969 and uses flashbacks to tell its story.

The American writer had been present during the firebombing, having been taken prisoner and held captive in a meat locker in the German city. When he emerged after the bombing and saw the devastation that had been wrought, it had a profound, long-lasting effect on him. Indeed, he spent much of his life dealing with what he had experienced.



e and conflict collide

Reflections on conflict

Drawing on this idea of looking back at past conflict, the exhibition showcases work by photographers who have in some way, through their own photography, reflected on conflict, whether this is mere seconds after a bomb explosion or many decades after the event.

'Both Simon and I are interested in conflict, memory and trauma, but the idea for the show really came from Kurt Vonnegut's novel – this idea that trauma takes a long time to deal with, and has a delay in time,' says Shoair. 'Our main

interest wasn't only in conflict but its relationship to time and, in turn, photography.'

The notion of time, conflict and photography as equal partners determined the way the curators laid out the exhibition, says Shoair. More than 50 bodies of work (including a number of photo books) from across history and the world are displayed in ten main rooms. There is an 11th room that is guest-curated by Archive of Modern Conflict, an eclectic London-based private archive that collects vernacular images of

Top left: 'Steel Helmet with Skull Bone Fused by Atomic Bomb, Nagasaki, 1963' by Shomei Tomatsu

Top right: 'The Mushroom Cloud – Less than twenty minutes after the explosion (1), 1945' by Toshio Fukada

Above: 'Bullet-scarred apartment building and shops in the Karte Char district of Kabul, 2003' by Simon Norfolk

conflict as well as war-related ephemera: documents, notebooks, albums, and objects. A selection of its holdings is on show in the exhibition, offering an immersive, if a little overwhelming, viewing experience (a deluge of images covers the walls, while vitrines and shelves burst with war-related paraphernalia).

Each of the rooms, with titles such as 'Moments Later' or '99 Years Later', looks back at conflict from a different point in time; the works are ordered according to how long after the event they were created. At the start of the exhibition we see images such as Luc Delahaye's photograph of a cloud of smoke hanging in the air (see above,

'The show came from the idea that trauma takes a long time to deal with, and has a delay in time'

'The exhibition eschews familiar notions of photojournalism to show an alternative way of thinking about war'

► centre) and Toshio Fukada's mushroom cloud of billowing smoke taken 20 minutes after the atomic bomb dropped on Hiroshima (see page 35 top right). Later, we see an image by An-My Lê (right), taken when she returned to Vietnam 19 years after she fled following the end of the Vietnam War.

Works by Susan Meiselas, Stephen Shore, Jim Goldberg, Adam Broomberg and Oliver Chanarin, Taryn Simon and Nick Waplington also feature.

Ways of thinking

This is not a history of conflict told through photographs, say the curators; rather, the exhibition eschews familiar notions of war reportage and photojournalism in order to show an alternative way of thinking about war, and how it has been captured on camera. In other words, we experience the aftermath of conflict not through conventional press photography or photojournalism, but in a less obvious, prescriptive way.

With the exception of McCullin's portrait, the photographers who feature consider war and the human cost of conflict indirectly, in almost poetic ways, by showing scars on the landscape (Jo Ractliffe and Simon Norfolk's images, for instance), or through objects that have been left behind. An example of the latter is Shomei Tomatsu's famous image of a steel helmet, which (we assume) is all that remains of its owner following the bombing of Nagasaki (see page 35, top left); in this context, the object takes on deeper meaning and significance – a chilling reminder of the human cost of war.

Conflicts played out in territories around the world, both historic and more recent, are referenced (the bombings of Hiroshima and Nagasaki, the Crimean War, the Nicaraguan Revolution, the Troubles in Northern Ireland, to name just a few), although the exhibition was never intended to be definitive, says Shoair. 'We knew we couldn't include every conflict, and in any case this wasn't the objective,' she says. 'We wanted to show really



Above: Untitled, Hanoi, from the series Untitled, Vietnam, 1994-98 by An-My Lê

Right: 'Vebranden-Molen, West-Vlaanderen 2013' by Chloe Dewe Mathews



Conflict, Time, Photography is at the Tate Modern (the Eyal Ofer Galleries), Bankside, London SE1 9TG, until 15 March. Admission: adult £14.50/£13.10 without donation, concessions £12.50/£11.30, under-12s go free (up to four per parent or guardian). Open daily 10am-6pm. Call 0207 887 8888, or visit www.tate.org.uk. An accompanying publication by Simon Baker (published by Tate Publishing), is also available, priced £19.99

interesting projects that talk about conflict. The exhibition was driven by the work and photographers, rather than by our research into conflicts in general.'

Three years in the planning, the exhibition, organised in conjunction with Museum Folkwang in Essen and the Staatliche Kunstsammlungen Dresden, was designed to coincide with the centenary of the First World War last year. It ends with photographers' response to this war, including Chloe Dewe Mathews' moving series Shot at Dawn, in which she photographs the spots where British, French and Belgian soldiers were executed for cowardice (see above).

'It was an interesting realisation for Simon and I to see how photographers who are working today [reference] past conflicts,' says Shoair. 'This also supports the notion that the aftermath [of conflict] is never-ending, and can last for generations.'

Conflict, Time, Photography is a challenging and ambitious exhibition. But perhaps most importantly, it is thought-provoking and asks us to question photography's role in recording and interpreting conflict. Whether or not you believe the curators' unconventional approach is a success, the photographs are likely to resonate long after you leave the gallery.

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Photo Insight

A Marvel of Lava

By Bryan Lowry

Bryan Lowry discusses the pleasures and perils of lava and volcano photography with **Tom Smallwood**

This image was taken in July 2013 in Kilauea, Hawaii. I was in a remote area, way up above the 'pali', the local name for a cliff. I have been documenting this eruption area since the 1990s, but that year the lava flowed there for the first time in 30 years. Lots of really

neat older flows and formations were going to be buried for ever, so I wanted to get photos before, during and after.

The hikes to reach it were long and difficult but I went often. I captured this image during one of my last hikes to the area that year. The look and texture of this small

'pahoehoe' flow was so clear and detailed. I've only seen it that way a few times before and it shows why hardened lava crunches when you walk on it. As you can see, it's multi-layered from small pockets of gases escaping as it cools.

The light rain that day added colour as the light hit the lava.

Getting a decent shot wasn't too difficult as the flow was going nowhere fast. Considering I wasn't expecting to do much more than document the area with some simple shots, it turned out to be a great visit. Sometimes I get that little extra reward.

As for the camera set-up, it was pretty basic. I leaned my Nikon D800 down just above the flow while it was mounted on a tripod, and took the shot via my electronic cable release. The Nikon was too hot to handle for several minutes afterwards, but it was fine once it cooled down. It's amazing what they can handle. I used a 50mm f/1.8 lens at f/10 and 1/60sec, with an ISO of 400. I wanted the entire area of flowing lava to be in sharp focus, but with the slightly cooled lava (that it's flowing over) slightly out of focus, acting as the background.



So just how dangerous is shooting lava flows?

WHEN I started out, the hardest part was learning what I could approach without dying! I mean, until you experience something first-hand, you really aren't sure. There are so many variables so one has to acquire thousands of hours' experience.

Simple surface flows on the flats at the coast are pretty basic, as are most ocean entries. The extreme places I go to require knowledge of past eruptions. I'm lucky – I have never had any near misses. The lava flows have a nice built-in warning signal called 'intense heat' and most times it keeps everyone away. Not always, of course, as often people can walk right onto recently hardened flows.

The places and events I visit, like eruption sources and vents, need to be navigated very cautiously. I always take a respirator and goggles. I personally find shorts better to wear as you can feel the heat faster.

I've had numerous flash burns when the wind shifts suddenly. It's usually my shins, knuckles, elbows and face, and it feels like bad sunburn. The cameras actually hold up well – even when they become too hot to touch and the GoPro housing melts. The most dangerous thing for an SLR is rain.

© BRYAN LOWRY

When it comes to editing, I keep things very simple. I shoot raw at a standard camera setting to prevent the images from being oversaturated. With this shot, I only needed to slightly boost the saturation and contrast to make the image exactly what I saw. The Nikon D800 is an amazing camera with spot-on exposures. I wish I'd had this camera for the past 20-something years. Digital SLRs mean there is no need to carry 40-60 rolls of slide film around on long hikes. No more missed shots because the roll didn't unwind. Now I can see

if I got the shot right away, so I don't have to take so many images. I remember all those times I had to change film quickly, in just the worst conditions.

I became fascinated by the unique terrain of Hawaii and the Volcano National Park while on holiday there in 1986. Once I had the opportunity to move here in 1991, I started exploring the entire island and especially the Kilauea area. Becoming a pro volcano photographer didn't happen until around 2000. It's not something I ever set out to

be. I simply enjoyed exploring the lava flows and studying. Taking photos was, and remains, secondary.

While I was learning my craft as a photographer I worked in construction, condo cleaning and maintenance; conducted astronomy tours; worked for airlines; though my longest job was as a part-time courier. The courier job allowed me to meet numerous business people who were interested in my lava-flow photos. They looked to me for 'boots on the ground' updates. Some bought my images in the early days, which helped to make it a viable business.

Now I sell images to the many people from all over the world who visit this island just to see the volcano. They soon discover that seeing lava flows in person is usually not possible, so they buy prints. People are intrigued by my images and the stories

behind them. The photos are also licensed and are featured on many gift items at Hawaii Volcanoes National Park. Geologists buy my prints too, and my video footage also gets licensed.

If I'm at the gallery when someone buys a print, I thank them and let them know it helps me to keep doing what I love. Few people have any idea what it takes to get these images. There are no roads to the locations I shoot at. I drive more than two hours to where my hikes start. Then its eight to ten miles of walking, just to get there. The terrain is inhospitable. I've even cut new routes through dense rainforest in the past. But you'll never hear me complain. This is the best job in the world. As long as I'm able to walk I'll keep doing this. Even if I can't walk, I'll invent the hovercraft wheelchair if needs be.



Bryan Lowry

Bryan became hooked on lava flow and volcano photography after visiting Hawaii in the mid-1980s. He spent ten years studying the volcano and shooting lava flows before showing his work, and is entirely self-taught as a photographer. Bryan sells prints to a wide range of customers and his work is also licensed by national parks and tourist boards. Visit www.lavapix.com to see more.

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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

AFTER



Reducing the exposure by 2 stops helps to show the different peaks that make up the wave

Crashing wave Gary Cox

Canon EOS 5D Mark III, 70-200mm, 1/5000sec at f/6.3, ISO 800

HERE'S some drama in the shape of a massive wave crashing over a sea wall and bursting into an avalanche of foaming water. It is quite an incredible sight, and Gary's timing was excellent to capture the wave just as it is about to break up and rejoin the sea. Using a shutter speed of 1/5000sec, Gary has frozen the wave in mid-flight, but allowed enough movement so that the water doesn't look like a solid sculpture.

As can be seen from the histogram, though, Gary has allowed the camera to overexpose the image by about 2 stops. The water is almost white and lacks the detail we need to appreciate its form and texture. It has become a giant

fist of white candyfloss, instead of a life-threatening demonstration of nature's power.

I've made a different version that shows what Gary's scene might have looked like with 2 stops' less exposure. There is depth in the wave and we can see its teeth and how it's not one great pile of water but a charging mass of ferocious peaks.

Just because our cameras shoot in a certain format doesn't mean we have to see the whole world within those proportions. In this picture there is more height than we need, so I've chopped it off with a 16:9 crop. This emphasises the size of the wave by allowing it to occupy a greater part of the frame.

I love that we are given a

Picture of the week



Overexposure means the wave is almost white and lacking in detail

sense of scale by the lighthouse that Gary has included in the distance – it helps us realise just how big the wave is, and that we have depth in the scene by the inclusion of the rocks in

the foreground corner. It is a well-composed image and one that has been well timed. It's a little too bright, but it still makes my picture of the week. Well done, Gary.



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The soft contrast lacks the drama this shot needs

BEFORE



Increasing the contrast adds more oomph and helps us to feel the atmosphere

AFTER

Walkers on the crest

Patricia Horakova

Canon EOS 500D, 28-90mm, 1/200sec at f/8, ISO 100

THIS is a nicely graphic image of an impressive view in a dramatic situation. Well, it looks as though it was dramatic – the walkers with helmets on, tied to one another, as they edge their way along a dangerous ridge with their shadows spilling over the slippery slope they hope to avoid falling down.

Yet there are two critical elements that diffuse the tension: the couple in front of the main group who look as though they've just nipped out for a post-lunch stroll, and the wet-blanket soft contrast. All the drama is sucked out of the shot by the fact that there are no dramatic tones, despite the low-angled light and the long shadows that might describe the texture and undulation of the landscape. It just isn't happening.

I've made a new version that injects the oomph that the scene needs – not to make it more dramatic than it was, but to help us feel the atmosphere. Just as horror movies need some shrieking strings in the orchestra, so a mountaintop in the late afternoon needs some contrast – otherwise we might not appreciate what's actually going on.

It's a shame that Patricia's image isn't quite sharp – even though the 90mm focal length was used at 1/200sec. It's a good effort though, and a well-seen moment in a grand view.

'All the drama is sucked out by the fact that there are no dramatic tones'



The darkened sky does not look real and detracts from the image

BEFORE



A lighter sky allows us to better appreciate the water and the depth of the scene

AFTER

Impending doom

Brian Doyle Canon EOS-1D X, 16-35mm, 0.6secs at f/16, ISO 50

THERE are certain filters that landscape photographers find useful, polarisers and neutral density graduates being two of the most popular. They're great to have at hand, but you don't need to use one – or both – for every picture. On each occasion the good landscape photographer assesses the scene and firstly determines not which filter to use, but whether filtration will be necessary.

An unfiltered image will be as

good as a filtered image when both are shot in appropriate conditions. Filters are not automatically needed in landscapes. I'm not sure if Brian has actually used a neutral density graduated filter for this seascape, but he has certainly done something to make the sky darker. And it really wasn't required.

The first thing I noted about this image was that the sky doesn't look real. I think it will be the first thing

most people will notice too, with the result that they won't believe this is a real image or that Brian has represented the scene as it was. As viewers we want to see pictures of amazing things, not pictures of things made to look amazing via photo-editing software.

The fact is, this was probably a lovely scene, but the impending apocalypse on the horizon makes me want to run away to the nearest lead-lined

bunker, rather than pull up a deckchair and a piña colada.

I've created a version with a lighter and less threatening sky, which allows us to appreciate the water and the distance a little more. The squiggles of foam in the foreground are interesting, but they rather fight with the rest of the scene for our attention. As nice as they are, we might have been better off without them. They look as though they might bite.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1

Ian Cook, Tyne and Wear



With the evidence presented here, it may surprise you to find that Richard first picked up a camera as a result of his interest in astronomy. While at school, Richard wanted to capture the stars and moon as a visual record. However, as time went on he found his interest moving more towards the landscapes and wildlife found in his stomping ground of north-east England. It's the freedom photography offers that appeals to him, and in the future he hopes to improve his skills at macro photography featuring a range of subjects.

Dead Leaf Mantis

1 It can be difficult to get the eyes of moving subjects in focus. Luckily, Ian has succeeded here
Nikon D7000, 90mm macro, 1/200sec at f/18, ISO 200, 2x Elinchrom flash with softbox

Crested Gecko

2 This is a perfectly timed shot. The protruding tongue gives the gecko character
Nikon D7000, 90mm macro, 1/200sec at f/16, ISO 200, 2x Elinchrom flash with softbox



2



3

3 By leaving a good amount of dark negative space, Ian has ensured that the intricate patterns and vibrant colours really stand out
Nikon D7000, 90mm macro, 1/200sec at f/16, ISO 200, 2x Elinchrom flash with softbox



4



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Panther Chameleon

4 Featuring the subject in profile has allowed it to speak for itself. The patterns and textures are incredibly detailed and enhanced by the perfect lighting
Nikon D7000, 90mm macro, 1/200sec at f/16, ISO 200, 2x Elinchrom flash with softbox

Amazon Milk Frog

5 Again we see how vitally important it is to get the eyes of the subject in focus. It may sound like an obvious point but it is surprising how many photographers ignore this important rule
Nikon D7000, 90mm macro, 1/200sec at f/16, ISO 200, 2x Elinchrom flash with softbox

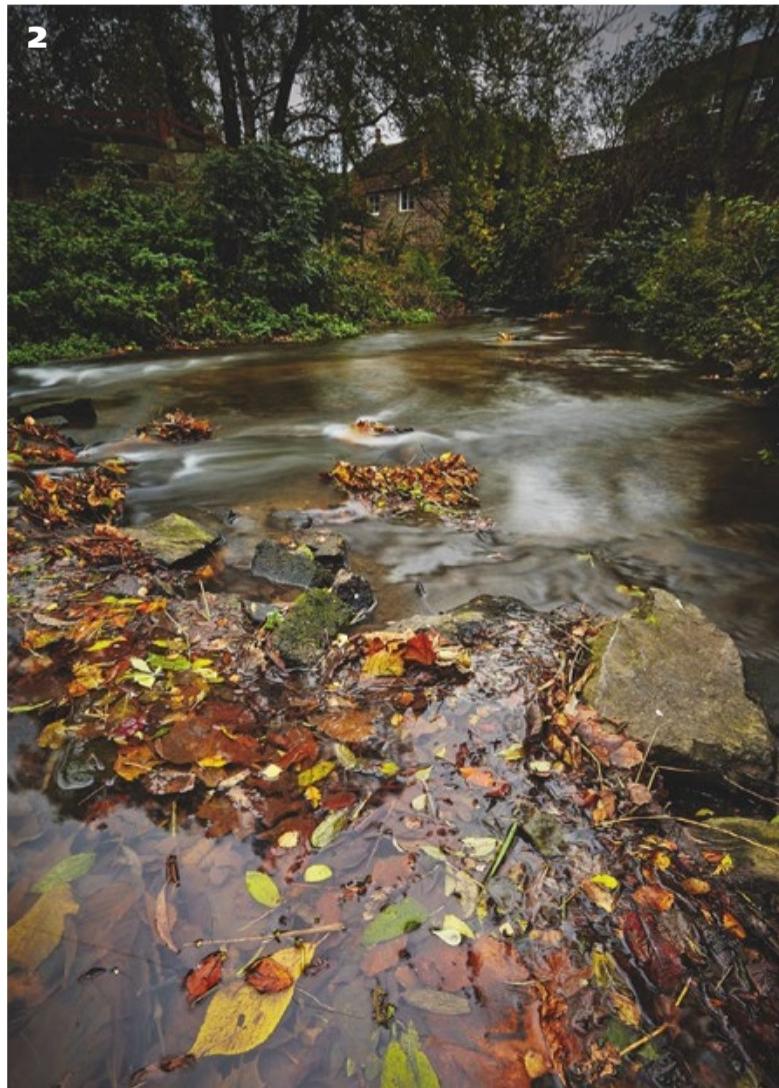




1

Roseberry Topping and Storm Clouds

1 This beautiful shot is drenched in the amber light of a winter sunset, a result of the clouds breaking following three days of storms
Canon EOS 5D Mark II, 24-70mm, 1/2sec at f/10, ISO 100, 0.6 ND grad, tripod



2

River Leven

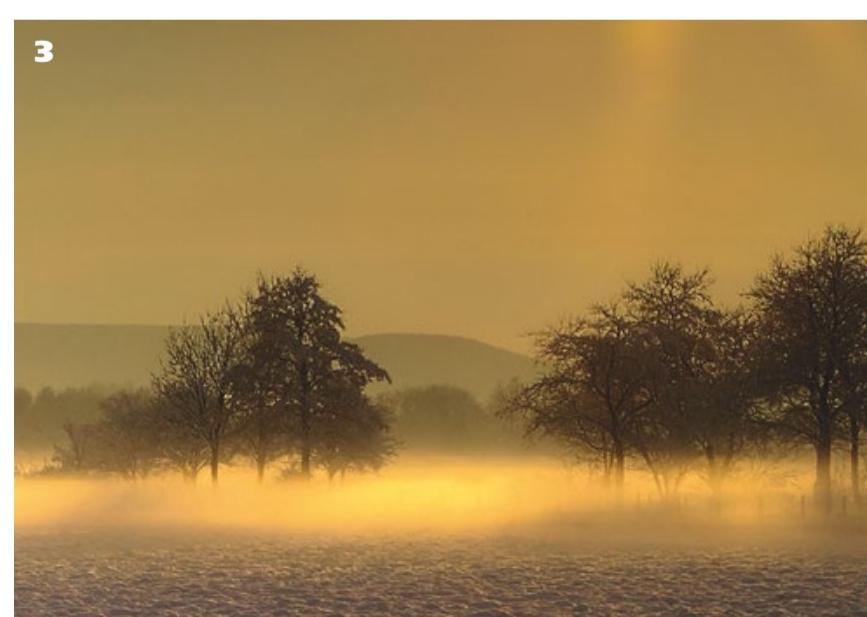
2 Paul has found a scene that demonstrates the incredible natural patterns and textures to be found in the British countryside
Canon EOS 5D Mark II, 17-40mm, 2.5secs at f/20, ISO 100, tripod, 0.6 ND filter

Paul Hunter, North Yorkshire



Paul's interest in photography comes largely from the influence of his father, and his grandfather who was a police photographer in the Second World War. Paul became involved in industrial and forensic photography and eventually became passionate about landscape photography. He is particularly keen on hills and vistas and is always happy to share his images with others.

3



Reader Portfolio



Snowfields and Mist

3 Paul has happened upon an incredibly photogenic set of elements here. The light hitting the mist is a beautiful feature and lends the scene an ethereal quality
Canon EOS 5D Mark II, 24-70mm, 1/160sec at f/18, ISO 100, tripod



Autumn Fields in Black & White

4 By converting this shot to black & white, Paul has ensured that our focus remains wholly on the lines drawing our eye through the scene
Canon EOS 5D Mark II, 24-70mm, 1/10sec at f/18, ISO 100, tripod, 0.6 ND filter



Shore Rocks at Semerwater

5 Paul has made the best of a dull and overcast day here. Using a 0.6 ND solid filter has created interest in the moving water at this lake in North Yorkshire
Canon EOS 5D Mark II, 24-70mm, 2.5secs at f/20, ISO 100, tripod

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Gloxy Power Blade

Michael Topham tests Gloxy's portable Power Blade to find out how it performs when painting subjects at night

● £130 ● www.photo24.co.uk

At a glance

- Rechargeable battery with 10-hour battery life
- In-car battery charger supplied
- Wireless remote control
- Light range of 3-10 metres

IN RECENT years, LED panels have been used more and more by photographers. The panels come in all shapes and sizes, and are used to provide a bright and constant source of light.

Unlike square and rectangular LED panels that tend to spread a large pool of light, the Gloxy Power Blade creates a narrower beam of light, and consists of 298 LEDs grouped together in a strip mounted within a tube. Just like the fictional lightsaber weapon used in the *Star Wars* films, there's a handgrip that provides a solid grip, with three buttons to control operation. These comprise directional up and down buttons to set the LED power output between ten settings, and an on/off button that doubles as a mode button to set it to a variety of flashing modes rather than constant illumination.

The top of the

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Manufactured from metal and plastic, the build quality is strong and durable



**Amateur
Photographer
Testbench
Recommended**
★★★★★

Power Blade unscrews, enabling the supplied cylindrical filter to be fitted to increase the warmth of the colour temperature, while it's also possible to wrap different coloured gels around the tube and secure them with sticky tape.

Set to full power (20W), the Power Blade offers continuous light for just over an hour before it runs out, and I was able to recharge it fully via the mains in 3 hours. The 1/4in tripod thread is extremely useful for mounting the Power Blade on a tripod, but the buttons are rather fiddly to use – a simple on/off switch would be preferable to its small on/off button.

Verdict

This is a highly portable and powerful continuous light that's

ALSO CONSIDER

Westcott Ice Light

From £349
www.fjwestcott.com

The closest rival to the Gloxy Power Blade is Westcott's Ice Light. It has a near-identical design, with its strip of LEDs offering a daylight colour temperature. It comes rated for over 50,000 hours of use.



Manfrotto ML840H Maxima LED Panel

£190, www.manfrotto.co.uk
This 84 LED panel with a 5,600K output is powered by a built-in rechargeable lithium battery. It can be mounted to your camera's hotshoe in either the vertical or horizontal position and is designed for both still and video use.



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The Power Blade was tested out on location at night to illuminate this car

Tripod thread

The battery compartment securing cap features a $\frac{1}{4}$ in thread, allowing the lamp to be mounted to a tripod or other device.

Buttons

The operational buttons are on the small side, which makes it difficult to control the power output and switch it on and off quickly when wearing gloves.

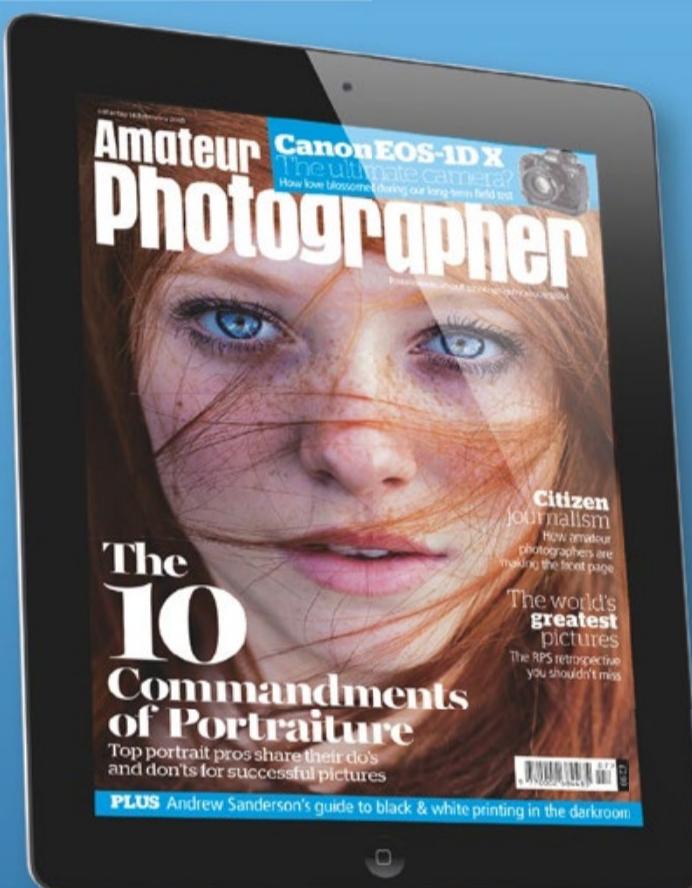
superb for illuminating subjects and, as I discovered, it can be an invaluable tool when painting with light at night. It is such a bright light source that I found my best results were created at its lowest power settings, although it's great to have the extra power to hand when you need it. There is room for improvement to the handgrip, though, which would benefit from being rubberised and sculpted for a better feel in the hand.

There may be ways to create your own cheaper LED strip panel, but it's unlikely it will provide the same rechargeable battery and power control as the Power Blade. These features, combined with its remote-control functionality and in-car charger, justify the price – and it's a cheaper alternative to Westcott's Ice Light (£349).

72 LED Inspection Lamp

From £10, www.maplin.co.uk

This budget LED lamp features 72 white super-bright LEDs and magnets on the rear for magnetic fixing. Unlike the other LED options listed here, it has a simple on/off mode and is powered by four AA batteries.



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**At a glance**

- 12.1-million-pixel, 1/2.3in sensor
- High-res EVF
- 5-axis image stabilisation
- Versatile Leica lens with 24-720mm (equivalent) focal length
- Customisable control ring around lens
- £349

Panasonic Lumix DMC-TZ70

Panasonic's new **Lumix DMC-TZ70** compact travel zoom has a 12.1MP sensor with larger pixels for greater light-capturing capabilities. **Jon Devo** puts it to the test

For and against

- | | |
|----------|---|
| + | 12.1-million-pixel sensor with larger pixels for improved low-light performance |
| + | Higher-resolution EVF, much improved over previous model |
| + | 5-axis image stabilisation |
| + | Extremely versatile Leica lens (24-720mm equivalent) |
| + | Customisable physical control ring around lens |
| - | EVF is quite small in size and may not be suitable for some |
| - | No touchscreen control |
| - | Mode dial could be firmer |

Where in the range**Panasonic Lumix DMC-LX100**

Price £629

The Panasonic LX100 has a 16-million-pixel micro four thirds sensor, 4K video recording and a 2.76-million-dot EVF

**Panasonic Lumix DMC-TZ57**

Price £229

The pocket-sized Panasonic TZ57 has a 20x optical zoom, a 16-million-pixel sensor and can record 25p full HD videos

Data file

Sensor	12.1-million-pixel, 1/2.3in High Sensitivity MOS sensor
Output size	4000 x 3000 pixels
Lens	24-720mm (equivalent) f/3.3-6.4
File format	Raw, JPEG, raw + JPEG
Shutter speeds	4-1/2000sec
ISO	ISO 80-6400 (standard)
Exposure modes	iAuto, PASM, C1, C2, panorama shot, scene, creative control
Metering	Multi, centreweighted, spot
Drive	6fps (with continuous AF), 10fps (fixed AF)
Movie	Full HD 50p/50i AVCHD, 25p MP4
Exposure comp	±2EV in 1/3EV steps
Display	3in, 1.04-million-dot TFT LCD (100% field of view)
Focusing	23-zone contrast-detect AF
Memory card	SDHC, SDXC
Dimensions	110.7 x 64.6 x 34.4mm
Weight	243g (with battery and card)



Focusing close-up in macro mode is possible up to 3cm. This is great for shooting floral subjects, for example

Having pretty much invented the compact travel zoom camera category with the DMC-TZ1, which was introduced more than eight years ago, Panasonic has a legacy to maintain with its latest release. Its TZ60 was one of last year's most popular cameras and flew off the shelves in high numbers, mainly thanks to its fantastically versatile lens and the fact that it had an EVF – something none of the competition could match.

This year, Panasonic has taken a measured approach to updating the range, refining some of the rough edges and providing some valuable additions in a bid to stave



off competition from the likes of Canon's latest SX-series cameras – the PowerShot SX520 HS and SX710 HS – as well as a likely update to Sony's Cyber-shot DSC-HX60V. However, without any major new headline features, are the improvements in the new TZ70 enough to match or surpass the success of last year's TZ60?

Features

One of the most notable differences between this latest model and the previous version is a drop in sensor resolution from 18.1 million pixels to 12.1 million pixels. However, the TZ70's 1/2.3in-type (6.17 x 4.55mm) High Sensitivity MOS

sensor now features larger photodiodes, making it better equipped for gathering light. The lower resolution, along with the increase in the size of the photodiodes, should reduce the amount of noise produced by the camera, particularly in low light.

Panasonic's Venus Engine makes it possible to shoot 10fps with fixed autofocus, or 6fps with AF tracking for six frames. The TZ70 has a native sensitivity range of ISO 80–6400, which is an improvement over the TZ60's ISO 100–6400. Carried over from its predecessor is the highly versatile Leica DC Vario-Elmar f/3.3–6.4 lens with 30x optical zoom, boasting a 35mm-equivalent focal

length of 24–720mm. With such extreme zoom capabilities, the TZ70 has been equipped with 5-axis hybrid OIS, which does a great job of stabilising the camera when taking zoomed pictures.

The TZ70 can shoot full HD (1920 x 1080-pixel) video in AVCHD or MP4 format, and can also record 720p video at 100fps for creating slow-motion videos, and up to 200fps in lower VGA quality (640 x 480) for super-high-speed video. There's also a built-in time-lapse mode that can record changing scenery in full HD quality. Wi-Fi and NFC connectivity also feature for connecting the camera to external devices, although it's

a shame to see GPS dropped in this latest model.

While there aren't many additional new features in the TZ70, the updates go some way to refining what this popular product line had already delivered in the previous model.

Screen, build and handling

When picking up the TZ70 and trying it out for the first time, the improvement to the live viewfinder is immediately noticeable, answering the main criticisms of the previous model. The TZ60 carried a 0.2in 200,000-dot viewfinder, which, aside from being very



Above: The TZ70 at the 24mm equivalent focal length. **Right:** The far end of the 720mm zoom

small, wasn't particularly bright and lacked enough resolution to be truly useful when composing images. The new 1.16-million-dot live viewfinder is the same physical size as on the previous model, but with its significantly higher resolution it now provides a reasonably clear view of the scene ahead, with settings visibly displayed over the top. It also gives a decent representation of colour information, although the contrast will make it difficult to see highlights.

An automatic eye sensor now features and switches the camera between viewfinder and screen. It can be set to respond quickly or with a delay to prevent frequent accidental switching. I found this particularly useful, as I often switch between using the screen and viewfinder, depending on what I'm photographing.

At a glance, it is very hard to spot the difference between the TZ70 and the TZ60, as they're clearly cut from the same cloth. If you look closely, however, there are a couple of key differences. The TZ70 has a more pronounced grip, adding slightly to the width of the camera body and improving the tactile feel of the camera. The top-plate of the TZ70 is also more angular, with single edges providing clean lines that sit at the crown of the camera. The chiselled design works best in its silver and black iteration rather than in the all-black version. As an aside, though, I think this camera would also work well in a variety of muted colours, and I wouldn't be surprised to see Panasonic follow this release with



additional options. If they don't, they should.

The TZ70 measures 110.7 x 64.3 x 34.4mm and weighs 243g, which is about 3g more than the TZ60. When holding each model in the hand, though, the difference is barely noticeable with the physical dimensions remaining so close. The control ring on the TZ70 has a toothed grip and turns smoothly with little resistance, although I'd have preferred a clicking wheel for a more controlled feeling when adjusting settings.

The TZ70's 3in TFT LCD display has been upgraded to 1.04 million dots from 920,000 dots in the TZ60, and provides a bright and clear view for composing and playing back content. The anti-reflective coating helps to improve visibility on bright days by reducing screen reflectivity, and it works well, as expected.

Autofocus

Given the zoom range of the TZ70, its autofocus system is expected to cope with a wide variety of scenarios and, for the most part, it does this quite well. The TZ70 uses a 23-zone contrast detection AF unit with some useful features, including AF tracking, face detection, focus peaking and a macro focusing option that can focus as close as 3cm at the wide end of the zoom. In low light, the

Focal points

With its 24-720mm zoom, manual control and improved sensor, the Panasonic Lumix DMC-TZ70 is a camera worth taking a closer look at

Zoom

You can get close to distant subjects with the TZ70's impressive Leica DC Vario-Elmar f/3.3-6.4 (24-720mm equivalent) lens with 30x optical zoom.



Control

A manual control ring on the front of the camera makes it easy to assign dedicated control of exposure, focus and zoom functions.

Viewfinder

As well as a 3in, 1.04-million-dot LCD display, the TZ70 has a 0.2in live viewfinder with an equivalent resolution of 1.16 million dots.



Connectivity

Transfer images and control the camera from compatible smart devices using Wi-Fi and NFC communication technology.

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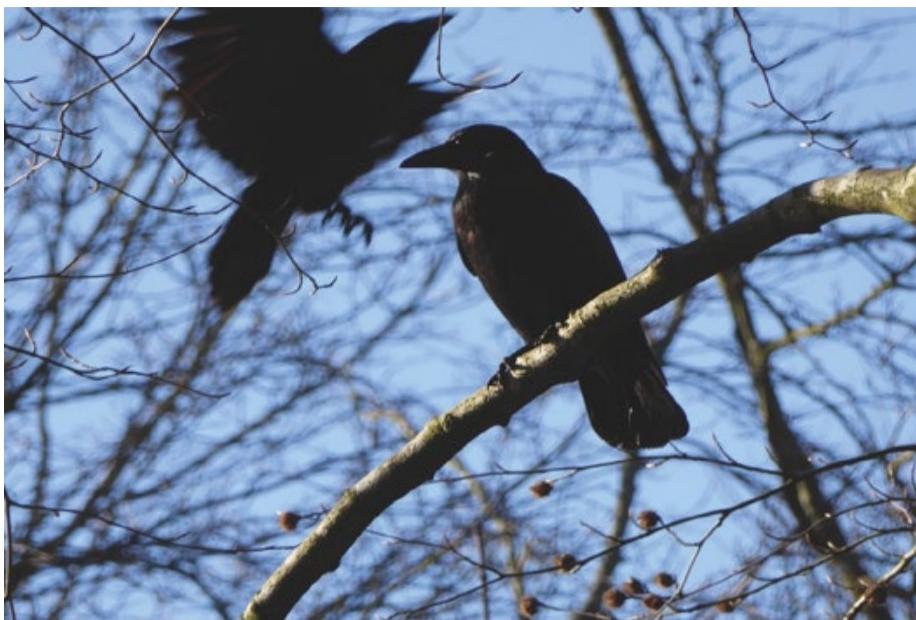
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The autofocus did a decent job of locking onto unpredictable subjects

camera can project a red AF-assist beam, which does a good job of locking on to targets in challenging conditions, although if you're in a low-light scenario, such as in a theatre, the bright beam will probably draw some unwanted attention.

Experimenting with fast and unpredictable moving subjects, such as birds and dogs, the camera was able to recognise and follow moving targets. I managed to capture some great shots of birds taking off. One of my favourites features two crows, one stationary and one flying just across the frame behind it (see above). With textured or heavily patterned backgrounds such as tree branches, I did notice a tendency for the camera to focus on them rather than the subject, but this can be dealt with easily by recomposing or even making manual focusing adjustments.

Focusing at the wide end of the focal range in good light is fast and accurate, but it slows significantly as you approach the telephoto end of the zoom range. Although it slows at its extremes, I still found the focusing very usable and was able to capture some good shots of moving aircraft, such as planes and helicopters.

Performance

Left to its own devices, the intelligent multi-metering on the TZ70 seems to have a tendency to underexpose images on occasion. This can be overcome either by using centreweighted or spot metering for more specific readings, or by using exposure compensation settings, available at $\pm 2EV$ in $1/3$ steps.

To make this easier, I assigned my EV control to the manual

control ring at the front of the camera. Every now and then I noticed exposure or colour shifting between shots of the same scene taken in succession. But as it wasn't too common I wouldn't describe this as a particularly big issue in good light. However, if you're shooting JPEG only, you may want to capture a couple of extra frames for security, or just shoot raw + JPEG.

Looking closely at the pictures taken with the TZ70, the camera does a good job of capturing fine details on a wide range of subjects. This is because as well as its extensive focal range, the TZ70 has macro focusing as close as 3cm when the lens is at the wide end of its zoom. This makes it good for capturing images of flowers and insect life.

One area where the camera let me down slightly was the processing speed when capturing high dynamic range, low-light or burst-mode images. It took a significant amount of time to process these images when shooting in raw + JPEG quality. The worst experience I had with this occurred when shooting at 10fps, as it took about 15secs for the camera to resume normal shooting and playback functionality.

On a more positive note, though, I was pleased with the battery performance, which is rated to 300 shots. In practical terms, on a typical day out shooting I found the battery lasted five to six hours of intermittent use. Alternatively, after an hour of walking in a park for example, taking pictures and recording short videos using both the LCD and live viewfinder, the battery would deplete by about 15–20%.

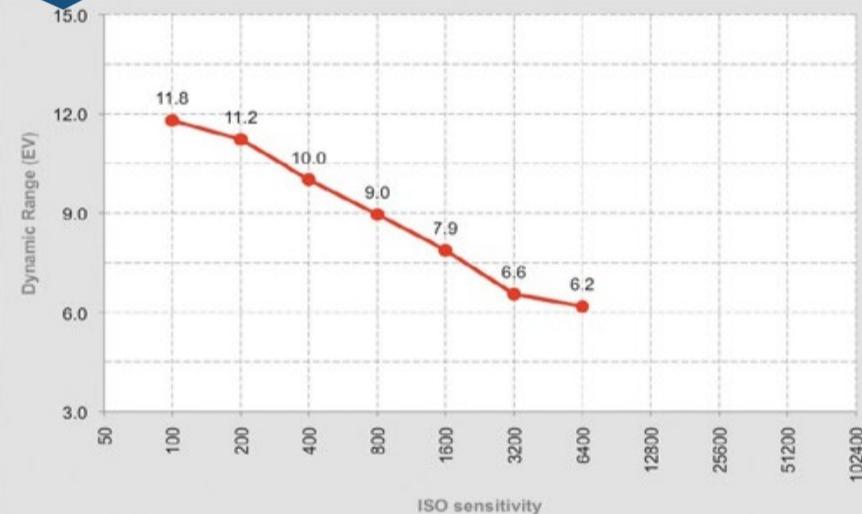
AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

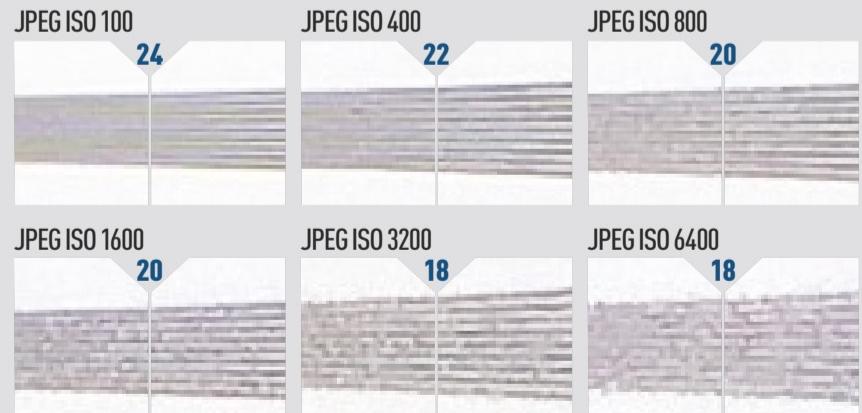
IF YOU'RE aware of the previous Panasonic Lumix DMC-TZ60, you'll have noticed the significant drop in resolution from 18.1 million pixels to 12.1 million pixels in the TZ70. However, the size of the DMC-TZ70's photodiodes are 1.5x greater than those featured on the previous model. This should give the TZ70 the edge in terms of light-gathering capabilities and reduce the impact of noise at higher ISO sensitivities. Our lab results and image samples show an improvement over the previous model at higher ISO sensitivity settings in particular, but also more subtle improvements in terms of dynamic range and general image quality.

Dynamic range



Looking at the dynamic range chart, the TZ70 has performed typically for a camera with a 1/2.3in sensor. It shows decent performance at low ISO sensitivities, with a maximum of 11.8EV at ISO 100, but this drops off sharply as the sensitivity is increased. At ISO 800, the dynamic range falls to 9EV, where we begin to lose useful shadow detail. Comparing this model to the previous version, the TZ60, the new camera does perform better on average and still manages to keep the dynamic range from falling below 6.2EV, whereas the older model drops below this after ISO 3200.

Resolution



Resolution is perhaps the main area where the older TZ60 appears to have an advantage over the new TZ70. As you can see, the TZ70's 1/2.3in sensor, with only 12.1 million pixels at its disposal, resolves a maximum of 2400l/ph on our resolution chart at ISO 100. As you increase the sensitivity, the camera seems to hold resolution quite well until ISO 800. It then deteriorates further at ISO 3200 and ISO 6400, dropping to 1800l/ph, where noise begins to have a more pronounced impact on image quality.



Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

JPEG ISO 100



JPEG ISO 800



JPEG ISO 3200



JPEG ISO 400



JPEG ISO 1600



JPEG ISO 6400



As the TZ70 is a small-sensor compact camera, we would not expect to see staggeringly great noise-handling capabilities at sensitivities from ISO 800 and beyond. However, we would hope to see some improvement over the previous TZ60 model, given the decreased resolution and the corresponding increase in pixel size.

Looking at our sample JPEG images, it's clear that noise is handled relatively well until about ISO 400, with no visible luminance or colour noise in the shadow areas. Naturally, noise starts to make an impact on image quality as you increase the sensitivity, with images losing detail as the camera attempts to smooth the image. However, only some luminance noise is noticeable at this level. It's not until ISO 1600 when colour noise also begins to have a significantly detrimental effect on image quality.

The competition



Canon PowerShot SX710 HS

Price £329

Sensor 20.3MP

Zoom 30x optical zoom

A direct challenger that also comes with a 30x optical zoom, the Canon PowerShot SX710 HS has a 20.3-million-pixel sensor and uses Canon's fast DIGIC 6 processor. It is also capable of full HD video recording, and uses OIS to help keep images and movies steady.

Sony Cyber-shot DSC-HX60V

Price £229

Sensor 20.4MP

Zoom 30x optical zoom

If you don't need a built-in viewfinder, but do require GPS, then Sony's HX60V is a good choice. It has lots of manual controls, and a hotshoe for accessories such as an external flash or microphone. But perhaps surprisingly, it doesn't record raw files.

Panasonic Lumix DMC-TZ60

Price £289

Sensor 18.1MP

Zoom 30x optical zoom

Still a solid performer, the TZ60 has a 200,000-dot viewfinder, a higher-resolution 18.1-million-pixel sensor and the same 24-720mm (equivalent) focal range as the TZ70. It is similarly compact and light, and a great pocket and travel camera.

Our verdict

LAST year's Panasonic Lumix DMC-TZ60 was, to all intents and purposes, a success. It packaged an incredibly versatile lens inside a pocketable camera that was easy to use, while giving photographers the option of full manual control with raw image recording. With a winning formula already in place, Panasonic has taken the 'if it ain't broke, don't fix it' approach with the new TZ70.

The things that held the TZ60 back somewhat, such as the low-resolution EVF and the need for better noise handling at high ISO sensitivities, have been addressed. Although there's still no touchscreen, which would have been a bonus, and the processor isn't quite fast enough for my liking, the TZ70 maintains the strength of the product line for Panasonic.

At the extremes of the TZ70's sensitivity range, shadow areas begin to be tinged with purple and the images lack detail. For these reasons, I recommend reserving

the use of ISO 3200 and ISO 6400 for absolute emergencies. Comparing it to the older model, at ISO 100, the TZ60 can resolve a few more lines on our resolution chart than the TZ70, and at its ISO 6400 setting it still matches the TZ70's 1800l/ph. However, these findings aren't exactly a surprise – the TZ60 has a higher-resolution sensor, so by definition it should be able to capture higher-resolution images.

But resolution isn't the whole story and shouldn't be the sole deciding factor when buying a camera. The TZ70 is compact and light, and with its 12.1MP sensor, 24-720mm equivalent focal range, raw shooting, full HD video and manual control, it's an ideal companion camera for trips to photogenic locations. In fact, you wouldn't go far wrong having a camera like this with you at all times as there are few subjects you would struggle to capture using the TZ70.



FEATURES	7/10
BUILD & HANDLING	8/10
METERING	7/10
AUTOFOCUS	7/10
AWB & COLOUR	7/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10

At a glance

Price £249.99**Type** Inkjet printer with scanner and continuous ink system**Requirements** Mac OS 10.5.8 or later, Windows 8, 7, Vista or XP**Dimensions** 47.2 x 30 x 14.5 cm**Weight** 4.4kg

Epson EcoTank L355

Economical to run, the four-ink **Epson EcoTank L355** could be just the entry-level printer you're looking for, says **Vincent Oliver**

While continuous-ink system (CIS) printers have been around for some time, they have tended to be high-end professional printers with price tags to match. However, the entry-level Epson EcoTank L355 printer is aimed at the home user, and features Wi-Fi, a scanner and a USB 2.0 port. It is basically the same printer as the Epson Expression Home XP-225, but with the addition of the EcoTank system.

With its continuous-flow cyan, magenta, yellow and black inks, and refillable ink tanks, the L355 can print up to 4,500 A4 sheets with the black ink, and 6,500 A4 sheets of colour. In normal use, this equates to approximately two years' worth of printing. Replacement 70ml Claria dye inks are attractively priced at £7.99 each. The overall running costs for the EcoTank system is 65% lower than a printer that uses ink cartridges. The Claria ink formulation is slightly different, to

prevent clogging in the newly designed long-life print heads.

Setting up the L355 is fairly straightforward. Each ink bottle has a foil seal, which needs to be removed. The nozzle also has a seal, which can be used to cap off a partially used bottle. Simply tip the entire contents of each 70ml bottle into the correct colour-coded compartment, although

I'd suggest placing a newspaper underneath, to catch any spillages.

Once filled, the EcoTank chamber can be hooked back onto the side of the printer. This is rather flimsy and could be knocked off if the printer is moved or handled carelessly, so I would have liked a more secure lock. The ink levels can be clearly seen through the semi-transparent side.

Note, though, that ink levels are not shown in the printer properties interface. The individual ink tanks can be topped up at any time, and ink should not be allowed to go lower than the guide mark at the bottom of each chamber.

Once connected to a mains supply, the inks prime the print head – a process that takes approximately 20mins. The ink is fed to the print head by four flexible tubes directly from the ink chamber. The printer has an anti-clogging device, which prevents inks from choking up the tubes and also stops air bubbles reaching the print heads.

The L355 uses a USB 2.0 connection and has Wi-Fi for connecting to mobile devices or a wireless connection to a PC. The front panel has basic controls: on/off, Wi-Fi, print network status sheet, b/w scan, colour scan, cancel print, paper jam and low-ink warning lights. Paper is loaded via a rear gravity-feed tray, while a single-section front tray



The EcoTank system consists of this large external ink tank, filled by inexpensive 70ml bottles



Top: Overall print quality is very good, with strong, saturated colours and especially vibrant reds

catches the prints. The L355 incorporates an easy-to-use 1,200dpi flatbed scanner, which is more than sufficient for copy work. Documents and photos can be scanned directly to the printer, or sent to a computer as a PDF file.

Test prints

Printers fall into two categories: photo capable and photo quality. Any printer that uses four inks is

Above left: Low-contrast detail is rendered well in lighter areas, but blocks up a little in shadow regions

considered to be photo capable, but for true photo quality, it should use six or more inks. The L355's four inks are more than sufficient for most home use or newsletters, for example.

For my test print, I used Epson Premium Glossy Photo paper. The media holder at the back of the printer holds up to 100 sheets of plain A4 plain paper, or 20 sheets of photo paper. From there, it's



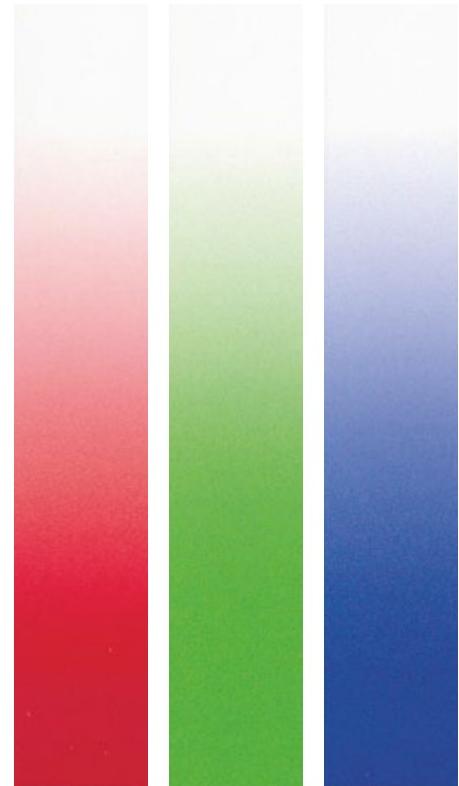
Monochrome prints show a slight magenta cast in the midtones

L355 vs XP-225

THE L355 is basically the same unit as the Epson Home XP-225 printer, which retails at £69.99 (£49.99 on internet). The L355 retails at £249.99, and features the EcoTank system. This will save you money in the long term and would be the better buy for high-volume use. Hopefully, at some point in the future, Epson will produce a six-ink photo-quality printer using the EcoTank.



Above: The L355 is less subtle with skin tones than a dedicated photo printer like the Perfection XP-750



Above: Red, green and blue ramps each show smooth gradations, with no visible banding

straightforward. I simply selected the correct media type from the drop-down list, and let the printer manage everything itself.

Looking at the test print, the overall colour quality is very good. The reds are vibrant and almost jump off the page. The baby portrait is perhaps lacking in delicate skin tones when compared to a six-ink print, but it's still more than acceptable. The yellow, green and blue swatches display good, solid colours. The three colour gradations from paper white to RGB each display a very smooth ramp, and there isn't any noticeable banding. This is due to the 3pl droplet size and high resolution of 5760 x 1440dpi. The greyscale gradation and image displays a very slight magenta cast, which is acceptable under normal viewing conditions (daylight), but may be more noticeable under artificial light.

Text printing is superb, especially the white characters on a solid black, which is excellent. Print speeds are also respectable, at nine pages per minute in mono, or 4.5 pages in colour. With plain paper, this increases to 33 pages of mono and 15 pages of colour per minute.

Comparing this four-ink print to a six-ink print (Epson XP-750), there is little sacrifice in quality. In fact, the L355 print displays more vibrant colours, but lacks some of the subtlety in soft tones of the six-ink printer.

Our verdict

THE EPSON EcoTank L355 is an ideal home printer for the casual user who wants to produce good-quality prints from their compact camera or mobile device. The dedicated photographer may want to look for a higher-quality six-ink printer for photo printing. Nevertheless, the L355 will satisfy the home user who wants to produce prints at an economical price.



For and against

- + Low cost of inks
- + Print quality
- + Ease of use
- High cost of printer
- Ink compartment needs a more secure fitting
- Basic control panel
- No card reader or LCD screen



Japanese refinement

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Technical Support

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Using lenses on a DSLR

Q I own a Nikon F801s with Sigma AF 28-70mm f/4, Nikon AF 70-210mm f/4 and Sigma APO AF 170-500mm f/5 lenses. I would like to upgrade to a Nikon DSLR, but would I be able to use these lenses and still retain full camera functions?

Steve Lewis

A All your lenses will fit on Nikon DSLRs, but to retain full functions you would need to buy a higher-end body with a built-in autofocus motor. This is because Nikon's cheaper DSLRs (specifically the D3000 and D5000 series) are designed to use newer lenses that have their own built-in focus motors. It is also possible that there may be some restrictions on metering with these cameras, especially with the Sigma lenses – the camera might work only in centreweighted mode, or possibly not meter at all.

You could probably use your lenses on the DX-format D7000 series, but as these cameras use a sensor that's smaller than 35mm film, the field of view will be cropped by a factor of 1.5x. So your 28-70mm lens would behave like a 42-135mm, your 70-210mm like a 135-315mm, and your 170-500mm like a 305-750mm lens. In practice, you'd probably want to replace your 28-70mm with a different standard zoom like the Nikon 18-105mm. The D7100 and 18-105mm come together as a kit for around £900.

To use your lenses with their

Lenses for close-ups

Q I have just bought a Nikon D5300 with an 18-55mm lens. What other lenses would you recommend for close-up images that show great detail?

Garry Moore

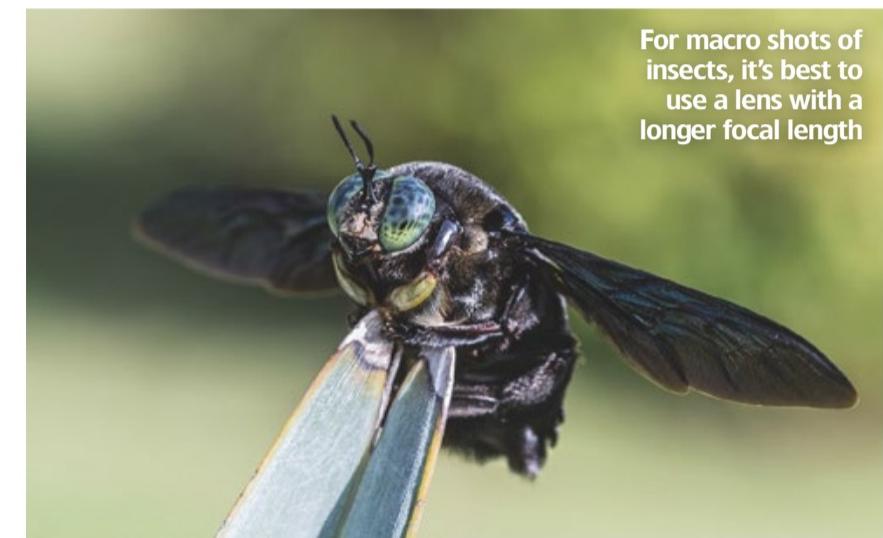
A As it happens, your 18-55mm lens shouldn't be too bad for close-ups. At its minimum focus distance, around 11cm in front of the lens, it can cover an area as small as 6 x 4cm, with quite acceptable image quality, especially if you set the aperture to f/8 or smaller.

To do much better than this, you'll really need to buy a macro lens – or as Nikon calls it, a 'micro' lens. The cheapest for your camera is probably the Nikon AF-S DX Micro-Nikkor 40mm f/2.8G, which costs £185. However, its focal length is quite short for a macro, which means you need to get very close to the subject. This isn't necessarily suitable for all subjects, most notably insects and other wildlife.

There's quite a broad range of macro lenses on the market, with Nikon also making a 60mm f/2.8 for around £370

full field of view, you'd need to buy a full-frame DSLR. The 24.3-million-pixel D610 is Nikon's cheapest, at around £1,200 body only.

Also, most modern lenses include image stabilisation to allow handholding at slower shutter speeds – yours don't, which increases the risk of blurring from camera shake. Plus your lenses, which are relatively old, may not give great results on digital sensors, as modern designs are much-improved optically.



For macro shots of insects, it's best to use a lens with a longer focal length

© STEPHEN CLINTON



The Nikon AF-S DX Micro-Nikkor 40mm f/2.8G is the cheapest macro lens that will fit the D5300

and a 105mm f/2.8 for around £630. Third-party options can offer excellent value, such as the Sigma 105mm f/2.8 OS

HSM Macro and the Tamron 90mm f/2.8 VC USD Macro, both of which sell for around £380. An older Tamron 90mm f/2.8 is a particularly good bargain at the moment, at around £300. All tend to offer excellent optical quality.

When shooting close-ups, though, technique is also extremely important. For best results, you'll probably need to use a sturdy tripod, a remote release and manual focus. Depth of field is extremely shallow, which often means small apertures are required to get enough of the subject in focus. This can all take a bit of practice, but the results should be worth it. **Andy Westlake**

The upshot of all this is that, while it's possible to use your lenses with all their functions on some Nikon DSLRs, these are only the more expensive models. So in practice it may be more economical to buy a cheaper Nikon body and a couple of new lenses, specifically image-stabilised optics to replace your

28-70mm and 70-210mm. To a great extent this would depend on how much you use the 170-500mm lens, as this would by far be the most expensive to replace. **Andy Westlake**



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Technical Support

Full-frame confusion

QI thought I'd got my head around the various ways the term 'full frame' is used, referring to full-format sensors and a type of fisheye lens, but recently I came across another one: 'full-frame readout' for video. How can a camera like the Sony Cyber-shot DSC-RX100 III give full-frame video from a 1in sensor? **Dennis Portman**

AIn this case, 'full frame' refers to the way the image is read from the sensor, rather than its physical size. Recording video requires a lot of data to be processed, and until recently camera processors simply haven't been powerful enough to deal with reading every pixel from the sensor at typical video frame rates.

To address this, most cameras use 'line-skipping' when recording video. So rather than reading

every horizontal line of pixels, they typically only use every third line. The pixel layout of Bayer sensors still allows a full colour image to be constructed, but it's highly prone to image artefacts such as aliasing and moiré. This, combined with the compression necessary to record the video to card, means that individual frames from full HD footage appear much lower in quality than still images downsampled to the same size.



Cameras with full-frame readout should offer more detailed video footage

In some of its latest models, including the RX10 bridge camera and the RX100 III compact, Sony has addressed this by using 'full-frame readout'. Instead of skipping lines, the camera reads out all the sensor's pixels for each frame of footage, and then downsamples the resultant high-resolution frames to the full HD format. The result is dramatically improved quality.

Andy Westlake



BLAST FROM THE PAST

Panasonic Lumix DMC-GF1

Ian Burley looks at a compact Micro Four Thirds mirrorless camera

LAUNCHED September 2009

PRICE AT LAUNCH £599 (body only)

GUIDE PRICE TODAY £99 (body only)

LAUNCHED just a year after Panasonic debuted the Micro Four Thirds format with its Lumix G1, the GF1 was perhaps the system's first hit model. Its solid and compact flat-top design hit a chord with both reviewers and buyers, although used prices have tumbled and a sub-£100 body in good condition is typical.

What's good The compact design, which handles well and looks good, underpins the GF1's popularity. Plus, there is good resolution from the 12.1-million-pixel sensor and raw shooting is possible. The user interface and menus are well thought out and focusing is quick and quiet.

What's bad HD video is supported, but only in 720HD resolution, and you only get a mono microphone. The optional EVF is a waste of time. Unlike the G2 that followed six months later, there is no articulating touchscreen. Dynamic range is relatively limited and noise is noticeable above ISO 1600.



Panasonic's iA mode combines various features of the camera to intelligently create exposure settings

only do I allow the camera to control the shutter and aperture, but also the ISO sensitivity and other settings. To help me decide the most appropriate settings, I evaluate the scene using scene-detection mode. At first, this was the preserve of compact or mirrorless cameras using live view, but more recently, DSLRs have been able to offer scene detection via the use of higher-resolution exposure-metering sensors.

If the top of the frame is relatively bright and the lower half is darker, I may decide this is a landscape photo and so try to preserve the highlights in the sky. If I detect a face occupying a relatively large area of the frame, I will expose for a portrait. In some cameras I will even detect movement in a scene and up the ISO to maximise the shutter speed in an attempt to freeze the subject more effectively. That's iAuto for you.



The intelligent auto mode is usually selected on a camera's mode dial



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PHOTO HACKS

DIY buttons

Make the buttons on your camera more tactile with some Sugru

LAST month, we looked at how the mouldable rubber adhesive, Sugru, could be used to make a rubber grip for a compact camera. This month we are using the same product to tackle buttons.

A common complaint from photographers concerns the buttons on a camera. Often they feel plasticky, too small, or they are simply not raised enough from the surface of the camera. By adding a small amount of Sugru to particularly awkward buttons, it is possible to overcome these problems, making the buttons easier to press. Best of all, the material, while solid enough to withstand regular use, can also be easily removed.

Sugru is available on the high street. For details, and other suggested uses, visit sugru.com.



What you will need

- 1 packet of Sugru
- A camera



HOW TO MAKE YOUR BUTTONS



1 Mould the Sugru

How you mould the Sugru will depend on the type of button you wish to make. Round buttons can easily be made by rolling the Sugru into a small ball and then pressing it on the button. Other shapes of buttons can be made by rolling the Sugru into a cylinder of the required thickness, then cutting and moulding it to the correct shape.

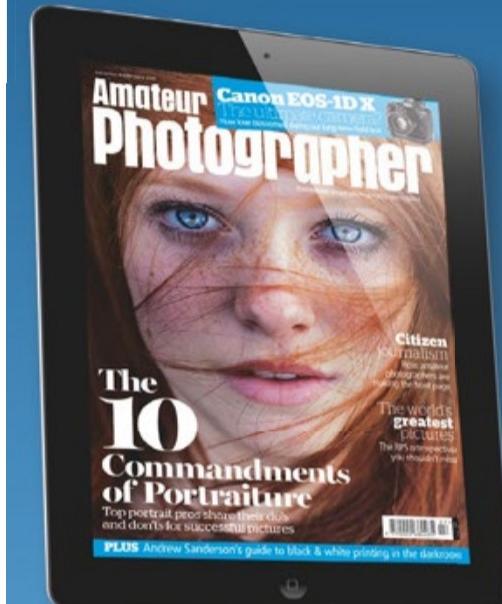
2 Place the Sugru on the camera

Once you have the basic shape, press the Sugru on the camera button. Now is the time to mould it to the shape of the button. You can smooth the surface by rubbing it with a slightly damp finger. Alternatively, use a scalpel or lightly press sandpaper onto the Sugru to give it a slightly textured feel.

3 Let it cure

Now the Sugru is in place, it is simply a case of leaving it to cure and harden. After an hour or so the new button will be set, but to fully harden and adhere will take around 24 hours, so avoid using your camera in this time. If you wish to remove your Sugru buttons at any point, use a plastic picnic knife or similar to gently prise the Sugru away.

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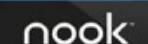
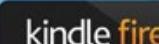


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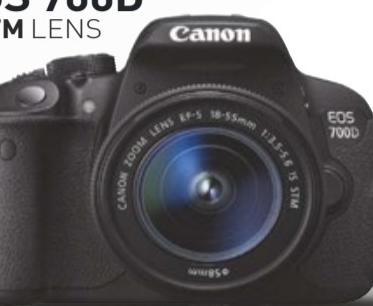
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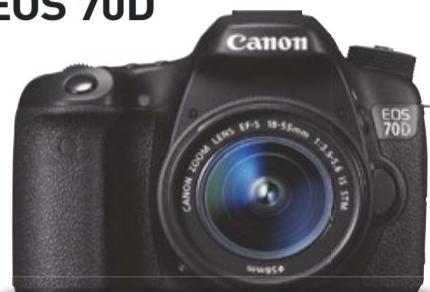
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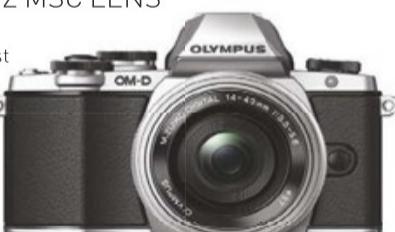
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T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
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T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
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T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
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T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
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T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£12.99 13ml	Check Website.	Lilly Inks
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T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
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T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£7.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£10.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FW/630FW,
T1292/3/4, each	£10.99 7ml	£4.49 13ml	BX635FW/BX925FW/BX935FW, B42WD
T1571-9, each	£20.99 25.9ml each	£164.99 set of 8	Photo R3000 Turtle Inks
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No.16 Black	£7.99 5.4ml	£4.99 18ml	2530WF, 2540WF
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No.16XL Black	£14.99 12.9ml	£4.99 18ml	2530WF, 2540WF
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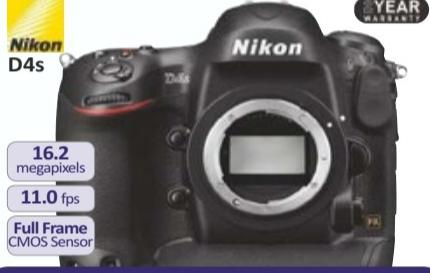


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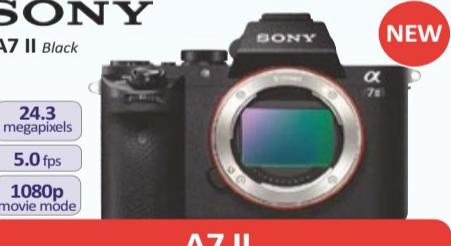
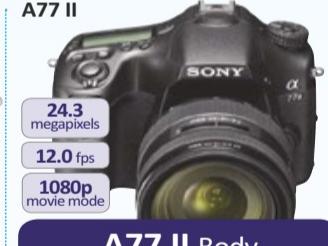
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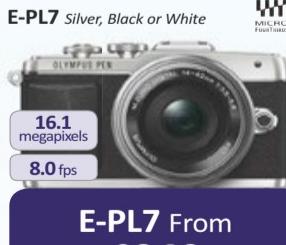
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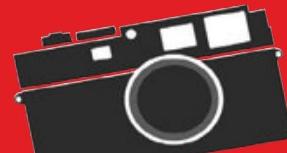
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35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
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35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
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35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
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35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
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35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVIII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,149
35mm F2.8 L USM XVII	£129 - £149	Olympus 40-150mm F4.5-6.3 Macro ZUiko.....E+ / Mint- £1,099 - £1,1



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 Website updates used equipment list 10-15 times daily
 All items come with 6 month warranty - (unless stated)
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20mm F2.8 AFD	E++ £319 - £349	SB900 Speedlight	E+/Mint- £179 - £229	45-85mm F4.5 A	E+ £289
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24-85mm F2.8-4 AFD	E+/E++ £269 - £289	Nikon Manual	F3T Titanium + MD4 Motordrive	80-160mm F4.5 FA	E++ £889
24-120mm F3.5-5.6 ED AFD	E+/E++ £99 - £129	F3 + MD4 Motordrive	E+ £199	120mm F4 Macro FA	E++ £799
24-120mm F3.5-5.6 G AFS ED VR	E++ £179	F2 Chrome Body Only	E+ £179	150mm F3.5 A	E+/E++ £159
24-120mm F4 AFS G ED VR	Mint- £649	F3 + MF14 Databack	E+ £219	200mm F4 A	E++ £179
28mm F1.8 G AFS	E++ £419	F3 Body Only	E+ £129	120 Insert	E+/E++ £45 - £49
28mm F2.8 AF	E++ £99 - £139	F2AS Black Body Only	E+ £249	220 Insert	E+/E++ £25 - £59
28mm F2.8 AFD	E++ £149	F2AS Chrome Body Only	E+ £499	NPC Polaroid Back II	E+ £75
28-85mm F3.5-4.5 AF	E+ £69	F2A Black + MD3 Motordrive	E+ £299		
28-200mm F3.5-5.6 AFD	E+/E++ £99 - £129	F2C Chrome Body Only	Exc / E+ £159		
28-200mm F3.5-5.6 AFG	As Seen £89	F2 Photomic Black Body Only	E+ £149		
28-300mm F3.5-5.6 G ED AFS VR		F2 Photomic Chrome Body Only	E+ £129 - £199		
28-300mm F3.5-5.6 G ED VR	E+/Mint- £499 - £549	F2S Black + MD2 Motordrive	E++ £499		
35mm F1.8 G AFS DX	E+/Mint- £99 - £109	F2 Chrome Body Only	Exc £175		
35-70mm F2.8 AF	E++ £195	F2 Photomic Chrome Body Only	As Seen £99		
35-70mm F2.8 AFD	As Seen / E+/E++ £149 - £299	F2 Photomic FTN Body Only	E+ £149		
35-135mm F3.5-4.5 AFN	E+ £79 - £99	F3MA Black Body Only	E+ £299		
50MM F1.4 G AFS	E+/Mint- £219	F2M2T Titanium Body Only	E++ £499		
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55-200mm F4-5.6 AFS DX G VR	E+/Mint- £109	FM2 Chrome + MD12 Motordrive	E++ £149		
60mm F2.8 AFD Micro	E++ £249	FM Chrome Body Only	E++ £99		
70-200mm F2.8 G AFS ED VR	E+ £689	FA Black + MD15 Motordrive	E+ £79		
70-200mm F2.8 G AFS ED VR II	Mint- £1,299	FA Chrome Body Only	E+ £79		
70-210mm F4-5.6 AFD	E+ £49	FE2 Black Body Only	E+ £99		
70-300mm F4-5.6 AFG	E+/E++ £49 - £59	FE Black Body Only	E+ £79		
70-300mm F4-5.6 ED AFD	E++ £129	FE Chrome Body Only	E+ £79		
70-300mm F4-5.6 G AFS VR	E+/E++ £299	16mm F2.8 AIS Fisheye	E+ £289		
70-300mm F4.5-5.6 G AFS VRE+/Mint- £279 - £299	20mm F2.8 AIS...	E+ £349	300mm F4 ED (IF) M*	E+ £999	
80-200mm F2.8 ED AFD	As Seen / E+/E++ £179 - £299	24mm F2.8 AIS...	E+/E++ £179	300mm F4 Takumar	As Seen / E+/E++ £159 - £349
80-200mm F4-5.6 AFD	E+/E++ £49 - £79	25-50mm F4 AIS	E+ £149	500mm F5.6	E+/E++ £499 - £899
80-400mm F4.5-5.6 AFD VR	E+/E++ £449	35mm F2.8 PC Shift	E+ £199	1.4x Rear Converter	E++ £249
85mm F1.4 AFD	Exc / E++ £499 - £699	43-86mm F3.5 AI	E+ £69 - £79	2x Converter	E+/E++ £45 - £79
85mm F1.4 G AFS	Mint- £849	43-86mm F3.5 Non AI	E+ £69	6x7 Autobellows	E+/E++ £249 - £349
85mm F1.4 ZF	New £799	45mm F2.8 GN Auto	E+ £149	Helicoid Extension Tube	E++ £79
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85mm F1.5 G AFS Micro VR DX	E++ £289	50-300mm F4.5 AI	E+ £399		
105mm F2.8 AFD Micro	E+ £299	50mm F1.2 AIS	E++ £499		
105mm F2.8 AFD Micro	E+/E++ £329 - £349	50mm F1.8 AIS	E++ £99		
200-400mm F4 G VR AFS IFED	E+/Mint- £2,799 - £2,989	55mm F2.8 AFD Micro	Exc / E++ £99 - £169	Z1-P Body Only	E+/E++ £69 - £79
300mm F2.8 G AFS ED VR II	E+/E++ £3,089	55mm F3.5 AI Micro	As Seen £49	Z10 Body Only	E++ £39
300mm F2.8 IFED AF	E+ £949	80-200mm F4 AIS	E+/Mint- £99 - £219	MZ50 Body Only	E++ £25
300mm F4 AFS IFED	Mint- £879	80-200mm F4.5 AI	Exc / E+ £49 - £69	MZ50 + Tamron 28-80mm	E++ £29
Samyang 24mm F1.4 AE ED AS UMC	Mint- £379	105mm F1.8 AIS	E+ £299	MZ10 Body Only	E+ £15
Samyang 35mm F1.4 AE AS UMC	E+ £299	135mm F3.5 Non AI	As Seen £55	SFXN Body Only	E+ £29
Schneider 90mm F4.5 PC TS	E+ £1,949	180mm F2.8 ED AIS	E+ £299	SF7 Body Only	E+ £39
Sigma 14mm F2.8 D EX Asph	E++ £349	200mm F4 AIS	E+ £149	12-24mm F4 DA ED AL (IF)	Mint- £489
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Sigma 30mm F1.4 EX DC HSM	E+/E++ £145 - £159	500mm F5 Reflex	E+ £449	22mm F2 SMC FA IF AL	E++ £499
Sigma 35mm F1.4 DG HSM A	E+/E++ £499	500mm F8 Reflex	E+/E++ £249 - £289	24mm F2.8 DA ED AL	E+ £179
Sigma 50-150mm F2.8 Apo EX DC HSM	E+/E++ £299	600mm F4 IFED AIS + TC300	E+ £1,489	24-90mm F3.5-4.5 SMC FA AL	E+/E++ £179
Sigma 70-300mm F4-5.6 AFD D...	E+/E++ £89	Arsat 35mm F2.8 PC Shift	E+ £149	28-70mm F4 FA AL	E+/E++ £49 - £69
Sigma 105mm F2.8 Macro	E+ £169	Tokina 400mm F5.6 SD	E+ £99	28-80mm F3.5-5.6 FA	E+/Mint- £25 - £49
Sigma 135-400mm F4.5-5.6 AFD D...	E+/E++ £179 - £199	Voigtlander 58mm F1.4 SL	E+ £339	28-90mm F3.5-5.6 FA	Exc £19
Sigma 150-500mm F5.6-3.0 APO DG OS HSM	E+/E++ £479	Zeiss 100mm F2 ZF Macro	E+ £999	21mm F3.2 DA LL E...	E+/Mint- £299 - £349
Sigma 300-800mm F5.6 Apo EX DG HSM	E+/E++ £3,399	SB11 Speedlight	E+/E++ £79 - £99	24mm F2 SMC FA IF AL	E+ £179
Tamron 18-270mm F3.5-6.3 Di II VC	Mint- £299	SB12 Speedlight	E+/E++ £29 - £39	24-90mm F3.5-4.5 SMC FA AL	E+/E++ £179
Tamron 20-40mm F2.7-3.5 SP Asph	E+ £179	SB14 Speedlight	E+ £49	28-70mm F4 FA AL	E+/E++ £49 - £69
Tamron 28-75mm F2.8 XR Di	E+/E++ £189 - £219	SB15 Speedlight	E+ £25 - £30	28-80mm F3.5-5.6 FA	E+/Mint- £25 - £49
Tamron 70-200mm F2.8 VCD USD	Mint- £849	SB16A Speedlight	E+/E++ £49 - £59	50mm F2.8 SMC DA Macro	E++ £249
Tamron 70-300mm F4-5.6 D VCI USD	E+/E++ £199	SB17 Speedlight	E+ £29	55-300mm F4.5-5.8 DA-L ED	Mint- £129
Tamron 90mm F2.5 SP Macro AF	E+ £159	SB20 Speedlight	E+/E++ £25 - £49	55mm F1.4 DA SDM	E+ £249
Tamron 200-400mm F5.6 AF LD	E+/E++ £249	PB5 Bellows + PS5 Copier	E+/E++ £179	75-300mm F4.5-5.8 FA J AL	As Seen £49
Tamron 200-500mm F5.6-3.0 Di LD AF	E+/E++ £489	PB6 Bellows	E+/E++ £179	75-300mm F4.5-5.8 FA J AL	E+ £179
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Tokina 12-24mm F4 ATX PRO SD	Mint- £299	PS6 Copier	E+ £59	100-300mm F4.5-5.6 FA	E+ £79
Tokina 28-70mm F2.6-2.8 ATX Pro	E+ £249			100mm F2.8 DA Macro	E+ £119
Tokina 35mm F2.8 Macro DX ATX	E+/E++ £249			100mm F2.8 DA Macro	E+ £179
Tokina 80-400mm F4.5-5.6 ATX	E+/E++ £249	OM2SP Black Body Only	E+ £99	100mm F2.8 DA Macro	E+ £219
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Zeiss 18mm F3.5 ZF.2	E+/E++ £789	OM2N Chrome Body Only	E+ £79	100mm F2.8 DA Macro	E+ £219
Zeiss 21mm F2.8 ZF	E+/E++ £799	OM1N Black Body Only	E+ £89	100mm F2.8 DA Macro	E+ £219
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TC-20 EII AFS Converter	E+/E++ £129 - £269	OM10 Body + Winder 2 + T20 Flash	Exc £39	AF200FG Flash	Mint- £49
TC-20EII Converter	E+/E++ £179	35mm F2.8 Zukio Shift	E+/E++ £249	AF400FTZ Flash	E+ £175
Jessops 2x DC Converter	E+/E++ £249	45-70mm F4 Zukio	As Seen / Unused £29 - £89	AF500FTZ Flash	E+/E++ £59 - £79
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Nissin Di622 Macro Flash	E+/E++ £69	Power Bounce Grip 2	E+ £39		
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Sigma EF500 Super Flash	E+/E++ £75	T20 Flash	E+/E++ £9 - £25		
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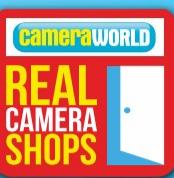
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SRB's ND1000 wins Best Value in Photo Plus' Big Stopper Group Test



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Sizes: 25 to 105mm

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Sizes: 27 to 82mm

Sizes: 405 to 82mm

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39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
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1.2 Soft ND Grad

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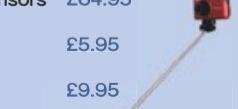
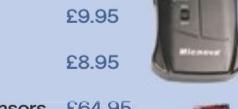
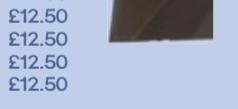
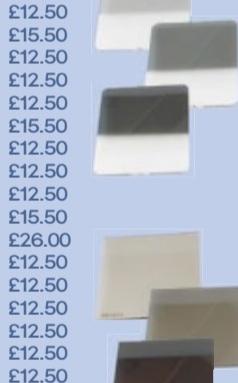
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CANON 16 - 35mm 12.8 USM "L" MKII AS NEW + CASE	MINT BOXED £875.00	
CANON 17 - 40mm 14 USM "L" WITH FILTER	MINT BOXED £475.00	
CANON 20 - 35mm 2.8 USM "L"	MINT- £499.00	
CANON 28 - 300mm F3.5/6.6 USM "L" IMAGE STABILIZER	MINT- £1,225.00	
CANON 70 - 200mm 2.8 USM "L" IS IMAGE STAB MKI	MINT BOXED £899.00	
CANON 70 - 200mm 2.8 USM "L" IS IMAGE STAB MK II MINT BOXED £1,375.00	CANON 70 - 200mm 4.0 USM "L"	MINT BOXED £445.00
CANON 70 - 200mm 4.0 USM "L"	MINT BOXED £445.00	
CANON 70 - 300mm 4.0/5.6 USM "L" IMAGE STABILIZER	MINT BOXED £845.00	
CANON 70 - 300mm 4.0/5.6 USM "L" IMAGE STAB DSD TO LENS	MINT BOXED £499.00	
CANON 14mm 2.8 USM "L"	MINT-BOXED £795.00	
CANON 135mm 2.8 USM "L" WITH 82mm FILTER	MINT CASED £599.00	
CANON 200mm 2.8 USM "L" MK II WITH HOOD	MINT- £475.00	
CANON 300mm 4.0 USM "L" IMAGE STABILIZER	MINT BOXED £895.00	
CANON 400mm 15.6 USM "L" WITH HOOD AND CASE	MINT BOXED £845.00	
CANON 400mm 44 DO USM IMAGE STABILIZER LENS	MINT-CASED £3,495.00	
CANON 500mm 4.5 USM "L" IN FLIGHT CASE	EXC++-CASED £1,599.00	
CANON 15mm 2.8 FS FISHEYE LENS	MINT-BOXED £445.00	
CANON 20mm 2.8 USM COMPLETE	MINT BOXED £299.00	
CANON 24mm f2.8 EF LENS REALLY SHARP LENS	MINT £195.00	
CANON 40mm 2.8 STM LENS	MINT BOXED £129.00	
CANON 50mm f1.8 MARK 1 (VERY RARE NOW)	MINT- £149.00	
CANON 50mm f2.8 COMPACT MACRO	EXC+ £125.00	
CANON 60mm f2.8 MACRO LATEST	MINT BOXED £279.00	
CANON 85mm f1.8 58MM LENS COMPLETE WITH HOOD	MINT BOXED £245.00	
CANON 100mm f2.8 USM MACRO	MINT BOXED £299.00	
CANON 15 - 85mm 13.5/5.6 EF-S USM IS + CAN HOOD	MINT- HOOD £475.00	
CANON 17 - 55mm 12.8 USM IMAGE STABILIZER	MINT- £445.00	
CANON 17 - 55mm 2.8 USM IMAGE STABILIZER + HOOD	MINT BOXED £475.00	
CANON 17 - 85mm 14.5/5.6 IMAGE STABILIZER	MINT- BOXED £169.00	
CANON 18 - 55mm 13.5/5.6 MK II	MINT- £59.00	
CANON 18 - 135mm 13.5/5.6 EF IMAGE STABILIZER	MINT + HOOD £195.00	
CANON 18 - 200mm 3.5/5.6 EF-S IMAGE STABILIZER	MINT+HOOD £325.00	
CANON 28 - 80mm 13.5/5.6 USM MK V	MINT £49.00	
CANON 28 - 90mm 14/5.6 USM	MINT £69.00	
CANON 28 - 105mm 3.5/4.5 USM	MINT £145.00	
CANON 28 - 135mm 13.5/5.6 USM IMAGE STABILIZER	MINT BOXED £195.00	
CANON 28 - 200mm 3.5/5.6 USM	MINT £179.00	
CANON 35 - 80mm 14/5.6 EF MKIII	MINT £39.00	
CANON 55 - 250mm 14/5.6 KMK IMAGE STABILIZER	MINT BOXED £159.00	
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT- £295.00	
CANON 75 - 300mm 4/5.6 USM	MINT- £98.00	
CANON 75 - 300mm 14/5.6 MK III (LATEST VERSION)	MINT BOXED £129.00	
CANON 75 - 300mm 14/5.6 MK III (LATEST VERSION)	MINT BOXED £95.00	
EF25 II EXTENSION TUBE	MINT BOXED £79.00	

CANON EF1 II EXTENSION TUBE	MINT BOXED £45.00
KENCO DG CANON FIT TUBE SET 12,20,36mm	MINT BOXED £99.00
CANON EF 1.4x EXTENDER MK	MINT
CANON EF 1.4x EXTENDER MK II	MINT BOXED £199.00
CANON EF 2.0x EXTENDER MK I	MINT BOXED £175.00
CANON EF 2.0x EXTENDER MK II	MINT BOXED £215.00
CANON EF 2.0x EXTENDER MK II	MINT CASED £179.00
KENCO TELEPLUS PR 300 DGX 2.0 TELECONVERTER	MINT BOXED £165.00
TELEPLUS MC 7 Element 2x TELECONVERTER	MINT
TELEPLUS 2x CONVERTER CANON A/F	MINT
QUARTERAY 2x TELECONVERTER FOR CANON A/F	MINT
CANON ST-E2 SPEEDLITE TRANSMITTER	MINT BOXED £125.00
CANON 540EZ FLASH + INST	MINT BOXED £69.00
CANON 540EZ FLASH + INST	MINT - CASED £59.00
CANON 420 EZ FLASH	MINT CASED £39.00
CANON ANGLE FINDER B	MINT BOXED £79.00
CANON ANGLE FINDER C	MINT CASED £125.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM	MINT BOXED £345.00
SIGMA 14mm f2.8 ASPHERICAL CANON FIT	MINT BOXED £345.00
SIGMA 105mm f2.8 EX DG MACRO SUPER SHARP LENS	MINT BOXED £265.00
SIGMA 400mm f5.6 Macro	MINT - CASED £295.00
SIGMA 18 - 125mm 3.5/5.6 DC FOR CANON DIGITAL	MINT BOXED £79.00
SIGMA 70 - 300mm 4/5.6 APO MACRO + HOOD	MINT
SIGMA 70 - 300mm 14/5.6 APO MACRO DG + HOOD	MINT BOXED £95.00
SIGMA 120 - 400mm 4.5/5.6 APO DG HSM OS	NEW £495.00
SIGMA 170 - 500mm 5/6.3 APO COMP WITH HOOD	MINT - BOXED £299.00
TAMRON 90mm 1.8 SP MACRO LENS	MINT BOXED £225.00
TAMRON 18 - 270mm 3.5/6.3 DI II	VC £195.00
TAMRON 28 - 300mm 3.5/6.3 F/ LD DI ASP VIB CONTROL MINT BOXED £375.00	
TOKINA 10 - 17mm 3.5/4.5 ATX DZ FISHEYE (LATEST)	MINT £299.00
CANON 50mm 1.4 FD	MINT BOXED £89.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH STRAP & MANUAL.....	MINT-BOXED £465.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASE £299.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD.....	MINT- £185.00
CONTAX TLA 140 FLASH FOR G1/62.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/62.....	MINT CASED £89.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR.....	MINT £55.00
CONTAX AX AUTOFOCUS BODY (RARE NOW).....	MINT-BOXED £345.00
CONTAX AX AUTOFOCUS BODY (RARE NOW).....	MINT- £295.00
CONTAX RX BODY WITH MANUAL.....	MINT-BOXED £169.00
CONTAX RX BODY WITH MANUAL.....	MINT- £159.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION.....	MINT £65.00
CONTAX 35mm f2.8 DISTAGON MM.....	MINT £159.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX 50mm 11.7 PLANAR MM.....	MINT BOXED £95.00
CONTAX 50mm 11.7 PLANAR AE.....	MINT- £85.00
CONTAX 85mm 11.4 PLANAR T* AE.....	MINT BOXED £465.00
CONTAX 135mm F2.8 SONNAR T* MM.....	EXC++BOXED £195.00
CONTAX 28 - 70mm 3.5/4.5 VARIO SONNAR T* MM.....	MINT BOXED £295.00
CONTAX TIA 2 80 FI ASI.....	MINT- £95.00

Leica 'M'-, 'R' & Screw & Binoculars

Leica M, M-R & CL & D-Lux	
LEICA M8 DIGITAL CHROME BODY & 64gb CARD.....	MINT-BOXED £1,095.00
LEICA V LUX 20 COMPLETE WITH ALL ACCESSORIES.....	MINT £195.00
LEICA V-LUX 1 COMPLETE WITH ALL ACCESSORIES.....	MINT-BOXED £245.00
LEICA M7 FLAG BODY RARE LIMITED EDITION UK FLAG. MINT-BOXED	£1,295.00
LEICA M4 CHROME BODY	MINT/EXC++ £895.00
LEICA M4P BLACK BODY	EXC++ £955.00
LEICA M2 BODY COMPLETE WITH INST BOOK	MINT-BOXED £795.00
LEICA M2 BODY WITH CASE	EXC++/CASE £545.00
LEICA M6 BODY SEE NO 12659XX CIRCA 1970	MINT £425.00
LEICA M6 BODY SEE No 14111XXCIRCA 1975-76	EXC++ £399.00
LEICA II & 50mm F2 NICKEL ELM ("FROM A COLLECTION")	EXC++ £365.00
LEICA IIIF RED DIAL BODY ("FROM A COLLECTION")	EXC/++ £245.00
LEICA III BODY REALLY NICE ONE	EXC £245.00
LEICA IIIA/STANDARD WITH 5cm f2 COLL SUMMITAR.....	EXC++/CASE £425.00
LEICA IIIF RED DIAL WITH CASE	EXC++ £245.00
LEICA IIIF RED DIAL WITH 5cm f3.5 COLL ELMAR.....	MINT-CASED £395.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE	MINT- £295.00
LEICA CL BODY COMP WITH 40mm 12 SUMMICRON	MINT- £795.00
VOIGTLANDER BESSA R2 M & VOIGTLANDER GRIP	MINT-BOXED £325.00
ZEISS 21mm 145M BIORON ZM	MINT BOXED AS NEW £699.00
ZEISS 21mm ZI VIEWFINDER	MINT BOXED £199.00

SONY CYBERSHOT DSC-R1 WITH ZEISS LENS AS NEW.....MINI BOXED £195

Canon EOS 1 BODY	EXC+ £115.00
CANON EOS 1N BODY	EXC+ £145.00
CANON EOS 3 BODY	EXC++ £99.00
CANON 16 - 35mm 12.8 USM "L" MKII AS NEW + CASE	MINT BOXED £875.00
CANON 17 - 40mm 14 USM "L" WITH FILTER	MINT BOXED £475.00
CANON 20 - 35mm 12.8 USM "L"	MINT- £499.00
CANON 28 - 300mm F3.5/6.4 USM "L" IMAGE STABILIZER	MINT- £1,225.00
CANON 70 - 200mm 2.8 USM "L" IS IMAGE STAB MK I	MINT BOXED £899.00
CANON 70 - 200mm 2.8 USM "L" IS IMAGE STAB MK II	MINT BOXED £1,375.00
CANON 70 - 200mm 14 USM "L"	MINT BOXED £445.00
CANON 70 - 300mm 14/5.6 USM "L" IMAGE STABILIZER	MINT BOXED £845.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAB DO LENS	MINT BOXED £499.00
CANON 14mm 12.8 USM "L"	MINT-BOXED £795.00
CANON 135mm 2.8 USM "L" WITH 82mm FILTER	MINT CASED £599.00
CANON 200mm 2.8 USM "L" MK II WITH HOOD	MINT £475.00
CANON 300mm 44 USM "L" IMAGE STABILIZER	MINT BOXED £895.00
CANON 400mm 15.6 USM "L" WITH HOOD AND CASE	MINT BOXED £845.00
CANON 400mm 14 DO USM IMAGE STABILIZER LENS	MINT-CASED £3,495.00
CANON 500mm 14.5 USM "L" IN FLIGHT CASE	EXC++/CASED £1,599.00
CANON 15mm 2.8 FISHEYE LENS	MINT-BOXED £445.00
CANON 20mm 12.8 USM COMPLETE	MINT BOXED £299.00
CANON 24mm 12.8 EF LENS REALLY SHARP LENS	MINT £195.00
CANON 40mm 2.8 STM LENS	MINT BOXED £129.00
CANON 50mm F1.8 MARK 1 (VERY RARE NOW)	MINT £149.00
CANON 50mm F2.5 COMPACT MACRO	EXC+ £125.00
CANON 60mm 2.8 USM MACRO LATEST	MINT BOXED £279.00
CANON 85mm 1.8 USM LENS COMPLETE WITH HOOD	MINT BOXED £245.00
CANON 100mm 12.8 USM MACRO	MINT BOXED £299.00
CANON 15 - 85mm 3.5/5.6 EF-S USM IS + CAN HOOD	MINT+HOOD £475.00
CANON 17 - 55mm 12.8 USM IMAGE STABILIZER	MINT- £445.00
CANON 17 - 55mm 12.8 USM IMAGE STABILIZER + HOOD	MINT- £475.00
CANON 17 - 85mm 14/5.6 IMAGE STABILIZER	MINT BOXED £169.00
CANON 18 - 55mm 3.5/5.6 MK II	MINT £59.00
CANON 18 - 135mm 13.5/5.6 EFS IMAGE STABILIZER	MINT + HOOD £195.00
CANON 18 - 200mm 3.5/5.6 EF-S IMAGE STABILIZER	MINT+HOOD £325.00
CANON 28 - 80mm 13.5/5.6 USM MK V	MINT £49.00
CANON 28 - 90mm 14/5.6 USM	MINT £69.00
CANON 28 - 105mm 13.5/4.5 USM	MINT £145.00
CANON 28 - 135mm 13.5/5.6 USM IMAGE STABILIZER	MINT BOXED £195.00
CANON 28 - 200mm 13.5/5.6 USM	MINT £179.00
CANON 35 - 80mm 14/5.6 EF MKIII	MINT £39.00
CANON 55 - 250mm 14/5.6 MKII IMAGE STABILIZER	MINT BOXED £159.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT- £295.00
CANON 75 - 300mm 4.5/5.6 USM	MINT £89.00
CANON 75 - 300mm 14/5.6 USM	MINT- £99.00
CANON 75 - 300mm 14/5.6 EF MK III (LATEST VERSION)	MINT BOXED £129.00
CANON 75 - 300mm 14/5.6 EF MK III (LATEST VERSION)	MINT £95.00
CANON EF25 II EXTENSION TUBE	MINT BOXED £79.00

LEICA ULTRAVID 8 x 42 BINOCULARS BLACK.....	MINT- £695.00
LEICA 10 x 40 TRINOVID BA WITH CASE & MANUAL.....	MINT-BOXED £495.00
ZEISS 6 x 20 B MONOCULAR WITH CASE.....	MINT CASED £125.00
ZEISS 8 x 56 T*P* NIGHTOWL BINOCULARS	MINT-CASED £799.00

Medium & Large Format

CORFIELD WA67, 47mm S/A GLASS SCREEN. POL BACK.....	EXC+++ £1,590.
BRONICA 45mm 1/4 RF LENS FOR RF645 WITH FINDER.....	MINT BOXED £325.00
BRONICA ETRSI, 80mm PS,WLF,120 BCK COMPLETE.....	MINT BOXED £225.00
BRONICA ETRSI COMPLETE WLF,120 BACK, 75mm LENS.....	MINT- £199.00
BRONICA 40mm 1/4 PE LENS TOTALLY AS NEW.....	MINT BOXED £195.00
BRONICA 40mm 14 ZENANON FOR ETRS/ETRSI.....	MINT- £199.00
BRONICA 50mm 12.8 ZENANON MC.....	EXC+++ £159.00
BRONICA 150mm 13.5 PE LENS TOTALLY AS NEW.....	MINT BOXED £149.00
BRONICA 150mm 13.5 ZENANON E MC.....	MINT BOXED £99.00
BRONICA 150mm 13.5 ZENANON E MC.....	MINT £89.00
BRONICA 150mm 50mm F4.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT BOXED £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS etc.....	MINT BOXED £59.00
BRONICA AEI METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI etc	MINT- £75.00
BRONICA SPEEDGRIP FOR ETRS/ETRSI.....	MINT- £45.00
BRONICA MOTOR WINDER E	EXC+++ £89.00
BRONICA 150mm 13.5 ZENANON S.....	MINT- £165.00
BRONICA SOAQ COMP WITH 80mm PS,WLF,120 BACK.....	MINT £475.00
BRONICA 50mm 13.5 PS LENS.....	MINT BOXED £195.00
BRONICA 65mm 14 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm 14 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm 14 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 200mm 14.5 PS LENS WITH HOOD.....	MINT BOXED £179.00
BRONICA PRISM MC METERED FOR SOA/SOAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SOA/SOAI.....	MINT- £59.00
FUJI GW 670 MK III C/W 90mm 13.5 LENS.....	MINT BOXED £675.00
FUJI G617 COMPLETE AND WITH FITTED CASE.....	MINT- £1,195.00
FUJI GA645 ZI PROFESSIONAL TOTALLY AS NEW.....	MINT BOXED £395.00
MAMIYA 6 WITH 50mm 14 & 150mm 14.5 + HOODS + FILT.....	MINT- £1,499.00
MAMIYA 6 BODY WITH 50mm 14 "G" F6.8 + HOOD, FILT.....	MINT- £1,195.00
MAMIYA RB67+50mm,90mm,250mm LENSES COMP.....	MINT £365.00
MAMIYA 150mm 14.5 "G" WITH HOOD.....	MINT £365.00
MAMIYA 43mm 14.5 WITH FINDER & HOOD FOR 7/7II.....	MINT BOXED £799.00
MAMIYA 150mm 14.5 WITH HOOD FOR 7/7II.....	MINT BOXED £395.00
MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 7/7II.....	MINT £425.00
MAMIYA 180mm 4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm 14.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm 13.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm 14 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm 4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 6x7 BODY WITH 55mm 14 LENS (DENT TO PRISM).....	EXC+ £645.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7.....	MINT- £195.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PLAUBEL MAKINA WIDE WITH 55mm 12.8 KONIK LENS.....	MINT- £1,395.00
ROLLEIFLEX SCHNEIDER 150mm 14.6 MAKRO FOR 6008.....	MINT- £575.00
WISTA TYPE N 455 MOUNT ROLL FILM HOLDER FOR 6x7.....	MINT- BOXED £99.00
YASHICAMAT 1246 COMPLETE WITH CASE.....	MINT-CASED £199.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON AF-S 18-35mm, DIGITAL LENSES & ACCESSORIES	
NIKON F6 BODY COMPLETE	MINT BOXED £895.00
NIKON F5 BODY COMPLETE WITH STRAP & MANUAL	MINT BOXED £475.00
NIKON MB-40 BATT GRIP FOR F6	MINT BOXED £169.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS	MINT BOXED £395.00
NIKON 16mm f2.8 A/F "D" FISHEYE	MINT BOXED £475.00
NIKON 35mm f1.8 "G" DX AF-S	MINT BOXED £119.00
NIKON 50mm f1.8 A/F	MINT BOXED £179.00
NIKON 50mm f1.8 A/F "D"	MINT £89.00
NIKON 105mm 2.8 MICRO NIKKOR A/F	MINT CASED £295.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX	MINT CASED £545.00
NIKON 16 - 85mm 3.5/5.6 "G" DX ED AF-S VR	MINT CASED £325.00
NIKON 16 - 85mm 3.5/5.6 "G" DX ED AF-S VR	MINT BOXED £339.00
NIKON 17 - 55mm 2.8 2.8 "G" IF ED AF-S + HOOD	MINT BOXED £545.00
NIKON 18 - 55mm 3.5/5.6 "G" DX AF-S VIBRATION REDUCTION	MINT BOXED £99.00
NIKON 18 - 70mm 3.5/4.5 "G" DX IF ED AF-S CASED	MINT +HOOD £125.00
NIKON 18 - 105mm 3.5/5.6 "G" DX ED AF-S VR + HOOD	MINT CASED £165.00
NIKON 24 - 70mm 12.8 "G" IF - ED AF-S	MINT CASED £899.00
NIKON 24 - 70mm 12.8 "G" IF - ED AF-S	MINT BOXED £945.00
NIKON 24 - 120mm 3.5/5.6 ED AF VIBRATION REDUCTION	MINT BOXED £275.00
NIKON 35 - 105mm 3.5/4.5 AF/WITH MACRO	MINT £129.00
NIKON 35 - 135mm 3.5/4.5 A/F + HOOD	MINT -£129.00
NIKON 55 - 200mm 4/5.6 IF ED DX AF-S VR	MINT £165.00
NIKON 55 - 300mm 4/5.6 "G" DX VR AF-S WITH CASE	MINT CASED £199.00
NIKON 70 - 300mm 4/5.6 "D" ED A/F	MINT -£125.00
NIKON 80 - 200mm 2.8 IF ED A/F "D" 2 TOUCH	MINT BOXED £959.00
NIKON 80 - 400mm 4/5.6 D ED VIBRATION REDUC	MINT BOXED £675.00
NIKON TC14E MKKII 1.4X TELECONVERTER	MINT BOXED £275.00
NIKON TC17E MKII 1.7x TELECONVERTER	MINT BOXED £275.00
NIKON TC20E AF-1 2.0X TELECONVERTER	MINT BOXED £129.00
NIKON TC20E II AF-S TELECONVERTER	MINT -£195.00
SIGMA 1.4X EX DG TELE-CONVERTER	MINT CASED £115.00
NIKON SB 28 SPEEDLIGHT	MINT-BOXED £66.00
TAMRON 1.4x A/F "D" TELECONVERTER NIKON FIT	MINT BOXED £89.00
NIKON DA20 ACTION FINDER FOR NIKON F4/S/E	MINT £195.00
SIGMA 20mm 11.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £275.00
SIGMA 24mm F2.8 A/F + HOOD	MINT £49.00
SIGMA 30mm 11.4 EX DC HSM NIKON FIT	MINT BOXED AS NEW £199.00
SIGMA 50mm 2.8 MACRO EX A/F "D"	MINT BOXED £145.00
SIGMA 15 - 30mm 3.5/4.5 EX DG ASPHERICAL & HOOD	MINT BOXED £275.00
SIGMA 17 - 35mm 2.8/4 EX ASPHERICAL	EX+ BOXED £159.00
SIGMA 18 - 35mm 2.8/4.5 ASPHERICAL	MINT BOXED £79.00

SIGMA 50 - 50mm 1:1.4 D 3D HGM OPTICAL STABILISER MINT-BOXED £775.00
 SIGMA 70 - 200mm 1:2.8 EXPO EX DG HSM OS "LATEST"..... NEW £625.00
 SIGMA 120 - 300mm 2:8 EX HSM COMP WITH HOOD EXC+++CASED £865.00
 SIGMA 135 - 400mm 4:5.6 1/4" D" APO EXC++ £275.00
 SIGMA 150 - 500mm 1:5.6 1/3 DG HSM OPTICAL STABILISER MINT-BOXED £499.00
 TAMRON 17 - 50mm 2:8 1/4" AF DI ASPHERIC MINT BOXED £225.00
 TAMRON 17 - 50mm 2:8 1/3" DI II VC WITH MOTOR MINT BOXED £265.00
 TAMRON 18 - 200mm F3.5/6.3 II AF ASPHERIC DI II MINT BOXED £89.00
 TAMRON 28 - 300mm 3:5.6/3.1 FLD DI ASPHERIC VC MINT+HOOD +£399.00
 TAMRON 55 - 200mm 14:5.6 LD MACRO DI II MINT BOXED £99.00
 TOKINA 12 - 24mm 4:1 DX ASPIRICAL AT-X PRO MINT+HOOD £299.00
 TOKINA 16 - 50mm 2:8 ASPIRICAL AT-X PRO DX MINT BOXED £275.00
 TOKINA 300mm 2:8 1/3 AT-X II SD WITH HOOD & CASE MINT-BOXED £895.00

Nikon Manual

NIKON F3T CHAMPAGNE REALLY NICE CONDITION	MINT- £595.00
NIKON F3 HP BODY	EXC+++BOXED £299.00
NIKON F3 BODY REALLY CLEAN BODY	MINT- £299.00
NIKON F3 BODY	EXC++ £275.00
NIKON F2 PHOTOMIC S BLK WITH NIKON 50mm f1.4	MINT- £395.00
NIKON F2 PLAIN PRISM (VERY SLIGHT DINK ON PRISM)	EXC++ £345.00
NIKON F2 PHOTOMIC BODY CHROME.....	MINT- £345.00
NIKON FE2 BODY CHROME	EXC++ £145.00
NIKON FE2 BLACK BODY	EXC++ £145.00
NIKON FM2N CHROME BODY	EXC++ £145.00
NIKON FM2 BLACK BODY	MINT- £199.00
NIKKORMAT FT2 BODY CHROME	MINT- £75.00
NIKON F3 CF 100 BURGUNDY CASE F3 WITH MD4 (RARE)	EXC++ £199.00
NIKON F3 CF 20 BURGUNDY CASE FOR F3	MINT- £69.00
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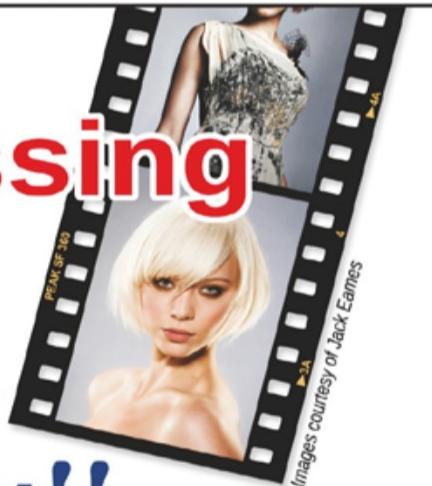
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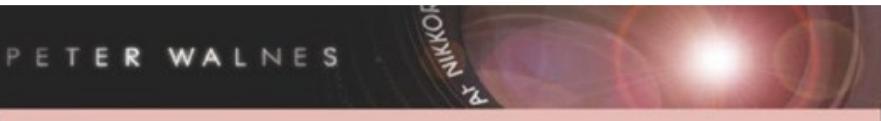
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Final Analysis

Roger Hicks considers...

'Dr Crighton's Apparatus' (1867), by Samuel Heracles Gascoigne-Simpson

Samuel Heracles Gascoigne-Simpson (1839–1910) is described by his great-grandson Nick Simpson as a 'proto-surrealist', but like much about SHG-S, the facts are less clear. Is the compendiously titled 'Dr Crighton's apparatus for the exploration of other worlds being without the benefit of a breathable atmosphere' no more than an elaborately staged hoax, or does it commemorate something more important? For that matter, did SHG-S ever actually exist, or did Nick Simpson create these pictures himself, instead of finding them (as he would have us believe) in a lead-lined chest rescued from the now-demolished family seat, Bumforth Manor?

Certainly he has the skill to do so, as he explained to me at Arles in 2014 – how to shoot large-format negatives in a still, formal, 'academic' style; how to distress them via mechanical damage; and how to print them in the manner of more than 100 years ago. But in a sense it does not matter whether it was Nick or his great-grandfather who made the pictures. There is a playfulness about them that is allied with a quite extraordinary technical skill and attention to detail – much like, in fact, the great surrealist painter René Magritte. Breton's reference in the *First Surrealist Manifesto* to an 'unmediated' image is meaningless when its creation requires planning and technical skill.

Motivation and momentum

First, after all, you have to have the idea. Few people do. Second, to make a photograph like this, you have to have the technical skill to light it and shoot it on large format. Again, few do. Third, you have to assemble all that you need: the details that tell you what the photographer wants you to know about the subject, the era and indeed himself. It would have been comparatively easy (but only comparatively) to shoot the 'Apparatus' against a plain background, without, for example, the flag and the pipe, but these are invaluable clues as to the personality of the late Dr Crighton. Fourth, you need to make it known that the pictures exist, which Nick has done via several exhibitions and



'It is a complex and nuanced examination of a world that may never have existed'

indeed by setting up a table in the street at Arles with a portfolio of pictures – modern prints from the negatives can be ordered from www.bumforthmanor.com.

A visit to the site will reveal that the whole oeuvre of SHG-S is a good deal

deeper and more complex than the mere steampunk that this picture might lead you to imagine. Rather, it is a complex and nuanced examination of a world that may never have existed, but which perhaps should have – or which existed in a parallel universe. Also, in our current era of easy digital manipulation, his work reminds us that the limits of 'straight' photography are a great deal wider than many people imagine or, in many cases, *can* imagine.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Inge Morath**

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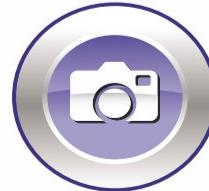
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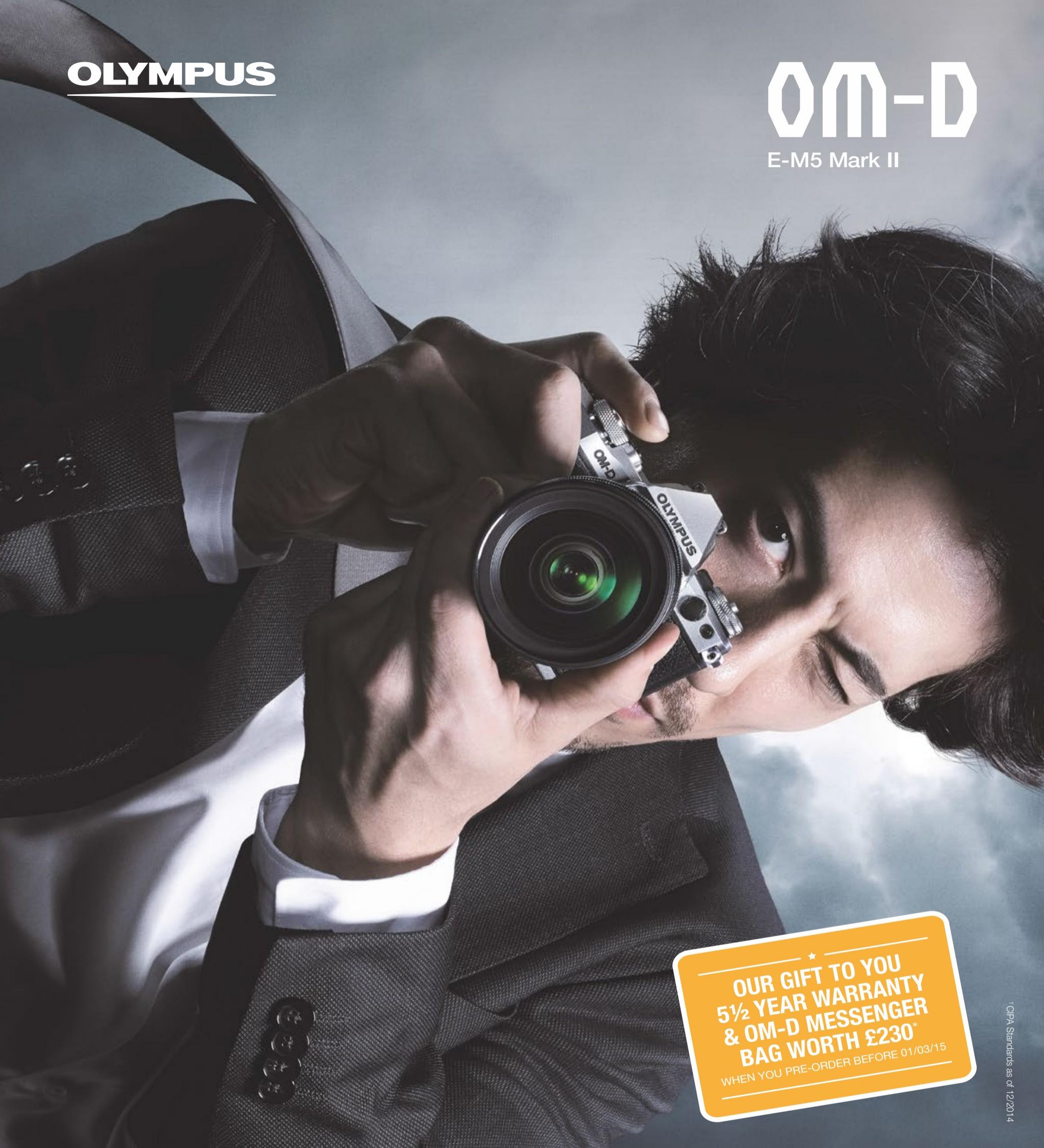
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